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WINNER'S PERFECT GUIDE

FOR THE

CLARIONET.

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WINNER'S PERFECT GUIDE

FOR THE

CLARIONET,

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IN WHICH THE INSTRUCTIONS ARE SO CLEARLY AND SIMPLY TREATED, AS TO MAKE IT UNNECESSARY TO REQUIRE A TEACHER. FOR PRACTICE, MORE THAN

150 OPERATIC AND POPULAR AIRS

ARE ADDED, FORMING A COMPLETE COLLECTION OF THE

Best Melodies of the Day.

BOSTON:
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RUDIMENTS OF MUSIC.

OF THE NOTES.

All musical sounds are expressed by characters called Notes; and, as these sounds may be *long* or *short*, their duration is indicated by a particular form of the note.

The longest sound in general use is designated by this character, 𝅝, which is called a Semibreve, or Whole Note, the duration or time of which is determined by counting *four*, or making four beats by movements of the hand or foot. When measured by the hand, the direction is made in the following order: — down, left, right, up.

A sound continued but half the time, that is while counting two, or making two beats, is expressed by a Minim, or Half Note, the stem of which may be turned either upward or downward, thus: 𝅗𝅥 𝅗𝅥

A Crotchet or Quarter Note, the time of which is but one beat, is made thus: ♩ or ♩ with the stem either way.

All notes of shorter duration are expressed by bars across the stems, thus: a Quaver, or Eighth Note, ♪ or ♪ A Semiquaver, or Sixteenth Note, thus: 𝅘𝅥𝅯 or 𝅘𝅥𝅯 A Demisemiquaver, or Thirty-Second Note, thus: 𝅘𝅥𝅰 or 𝅘𝅥𝅰

When several notes of the same character follow in succession, the bars are usually connected in this manner. Eighth notes with one bar, thus: ♫ ♫ Sixteenth notes with two bars, thus: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 Thirty-second notes with three bars, thus: 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰 𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰𝅘𝅥𝅰

Frequently we find eighth and sixteenth notes connected in this manner: 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 and various other combinations, as follows:

𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯 𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯𝅘𝅥𝅯

Table of the Notes and their Proportions.

One whole note, or semibreve

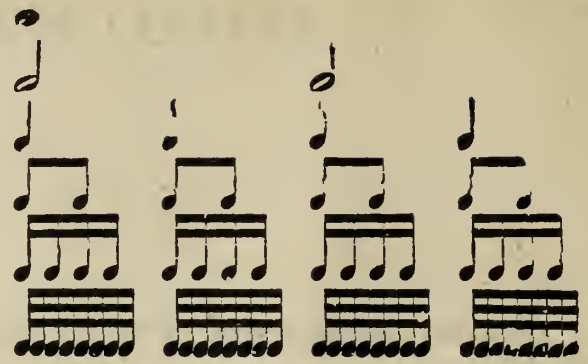
is equal to two half notes, or minims,

equal to four quarter notes, or crotchets,

eight eighth notes, or quavers,

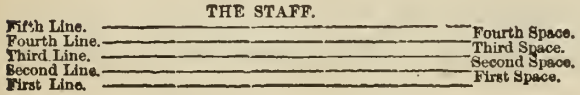
" sixteen sixteenth notes, or semiquavers,

" thirty-two thirty-second notes, or demisemiquavers.

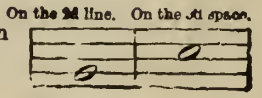


OF THE STAFF.

As every note has a definite *tone* or *pitch*, being either *high* or *low*, the sound is indicated by its position upon a *staff*, which consists of five parallel lines, and their intermediate spaces, the under line being called the first line, and the lowest space the first space.

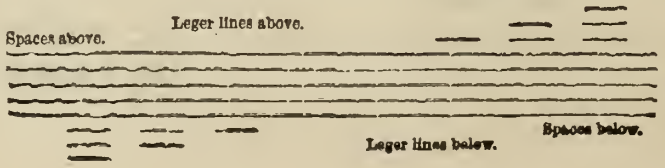


A note is said to be on the line when the line passes through it, and on the space when between the lines.



When more than five lines are required to designate any particular note that is too high or low to be represented upon the staff, we use small lines both above and below the staff. These lines are called Leger Lines, and are designated as the 1st leger line above, 2nd leger line above, &c.; or, 1st leger line below, 2nd leger line below, &c.

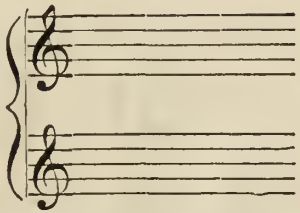
The first note above the staff is said to be upon the space above.



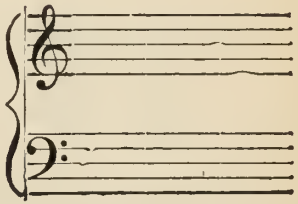
The first note below the staff is said to be on the space below.

Every staff commences with a character called a CLEF. There are two clefs in common use. The TREBLE CLEF 𝄞 which is used for the *right hand* in Piano-Forte or Melodeon music, also for all music written for the Violin, Guitar, Flute, Banjo, Accordeon, Flageolet, Fife, and Clarionet. The BASS CLEF 𝄢 is used for the *left hand* in Piano-Forte or Melodeon music, also for the Violoncello, Double Bass, &c. When music is written for two or more instruments or voices, the staves are connected by a BRACE.

A duett for two violins, or for Flute and Violin, would be connected thus:—



Music for the Piano-Forte or Melodeon, thus:—



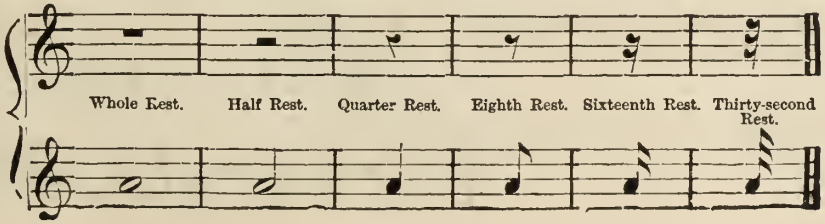
When two or more staves are connected by a brace, the Bass clef is always situated upon the under staff.

OF THE RESTS.

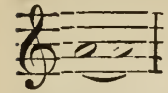
Every note has its corresponding REST, denoting silence, or a stop: they are not placed upon any particular line or space of the staff, but in such order as best accommodates the eye,—sometimes being above the staff and sometimes beneath.

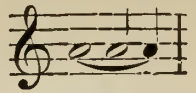
A whole rest, corresponding with the whole note in respect to time, is situated *under* the fourth line. A half rest is situated *above* the third line. A quarter rest turns to the *right*. An eighth rest turns to the *left*.

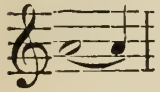
TABLE OF NOTES AND THEIR CORRESPONDING RESTS.

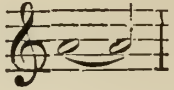


A Tie or Slur ⌒ above or below two or more notes that have the same situation upon the staff, shows that they are to be performed as one note, the duration of which is equal to the time of all combined.

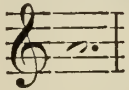

is equivalent to one note, the time of which is eight beats.


is equivalent to one note, the time of which is seven beats.


is equivalent to one note of five beats.


is equivalent to one note of six beats.

By combinations of this sort we can express a sound of any duration required.
A dot *following* a note or rest makes it half as long again; a whole note with a dot is equal to six beats.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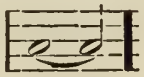
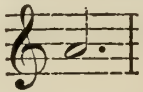
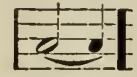
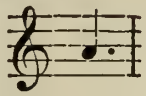
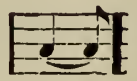
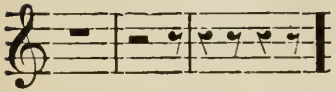
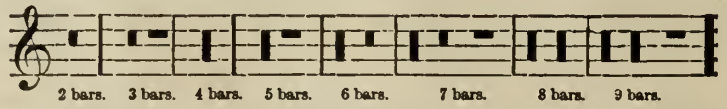


is equal to


is equal to


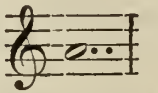
Rests are never connected by a Tie, but are arranged one after the other until the required time is made up, thus:—



When more than one bar rest is required, it is indicated as follows:—



Two dots following a note make it three-fourths longer than its actual length, thus:—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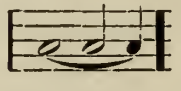
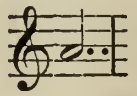
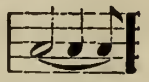
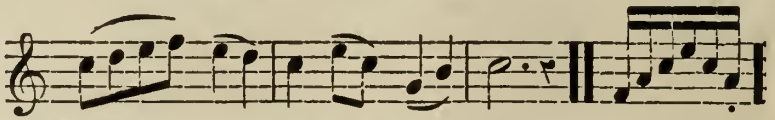
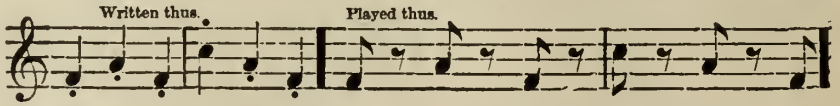


is equal to


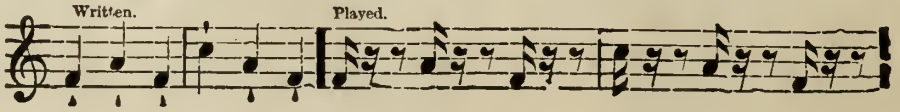
When the slur or tie is placed over or under any combination of notes that are on different lines and spaces, it signifies that they must be performed in a smooth and connected manner, which is termed a Legato movement, and is written thus:—

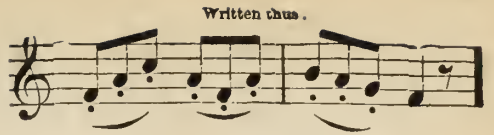


Dots placed above or below any series of notes indicate the opposite style of playing, which is termed Staccato, signifying in a marked and distinct style, represented as follows:—

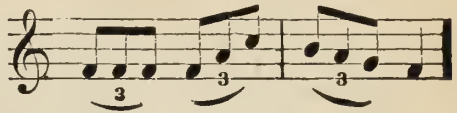


When marked in this manner, each note must be made particularly short, and very distinct.





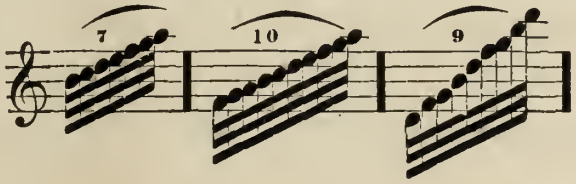
When we find the Legato and Staccato movements combined, which mostly occurs in music written for the violin, it is played by detaching the notes with the movement of the bow in one direction, either up or down.



Three notes, with a figure 3 placed over or under them, form what is called a *Triplet;* and such notes are to be played in the time of two, the time of the middle note being taken from that of the outside notes.

A figure 6 signifies that six are to be played in the time of four.

Other combinations of notes are made, and the number marked above them, thus:

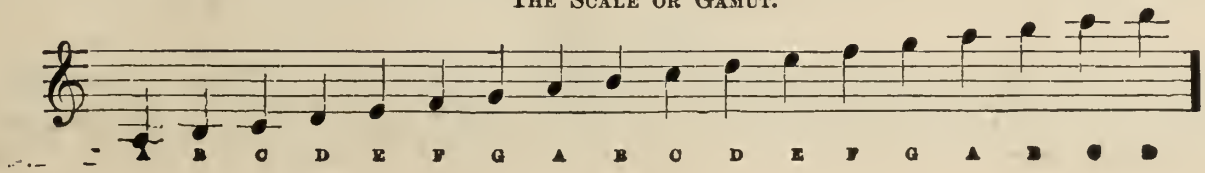


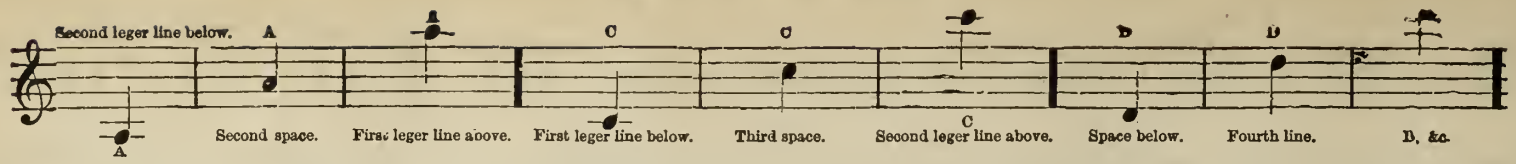
Seven to be played in the time of four.
Ten to be played in the time of eight.
Nine to be played in the time of eight, &c.

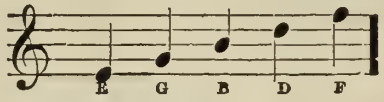
OF THE SCALE.

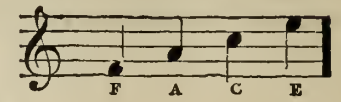
Notes are written upon every line and space of the staff, also upon the leger lines and the spaces between them. These notes are named after the first seven letters of the Alphabet, A, B, C, D, E, F, G. When these notes follow in regular succession, they form what is called a Scale. It will be observed that notes of the same name or letter occur several times in a regular scale, but always in a different position on the staff.

The Scale or Gamut.





The notes upon the lines 

The notes upon the spaces spell the word *Face*. 

OF THE SHARPS AND FLATS.

The sound of any note may be changed by prefixing any of the following characters.

A Sharp before a note raises it a Semitone.

A Flat before a note lowers it a Semitone.

A Double Sharp raises a note a whole tone

A Double-Flat lowers a note a whole tone.

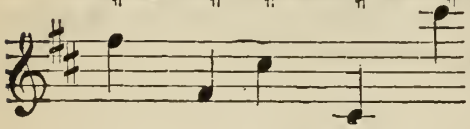
A Natural contradicts a flat or sharp.

or

or restores the single flat or sharp.

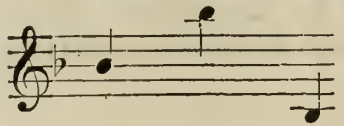
When one or more sharps are placed beside the clef, they affect every note throughout the piece upon the lines and spaces where they are situated; also, any other notes of the same letter upon the staff. Any flat or sharp that is not situated thus is called an Accidental.

F♯ and F♯ C♯ and C♯ and C♯



Here every F and C are to be made sharp, no matter what their situation upon the staff.

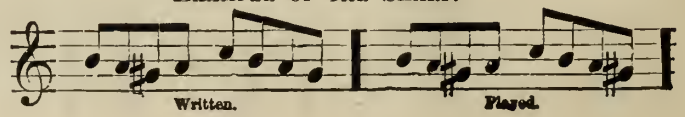
B♭ and B♭ and B♭



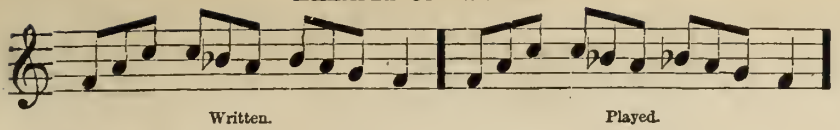
When flats are situated in the same position, their effect is the same as that of the sharp.

All music is divided into equal portions of time by perpendicular lines called Bars, and the music between any two bars is called a Measure When an accidental sharp, flat or natural is prefixed to a note, all the following notes of the same name contained in the measure are affected by it, thus: —

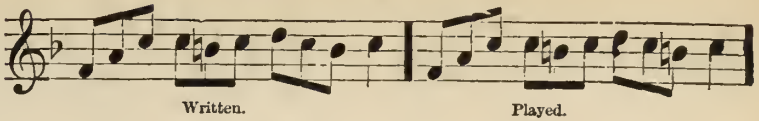
Example of the Sharp.



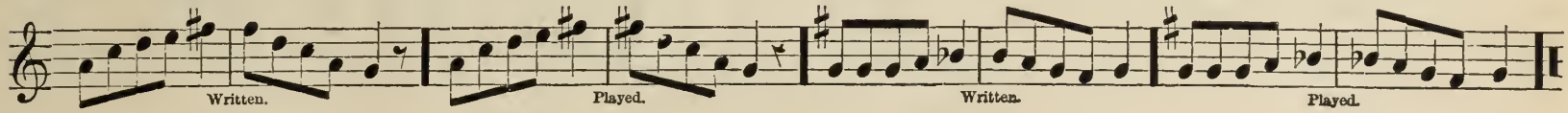
EXAMPLE OF THE FLAT.



EXAMPLE OF THE NATURAL.



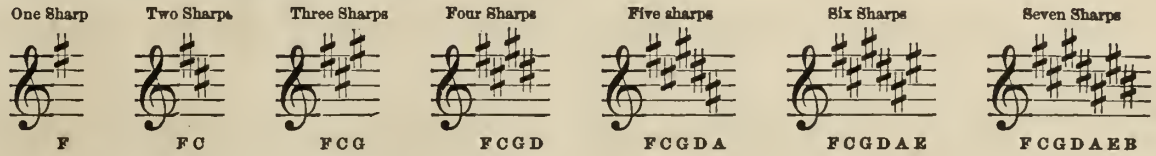
When the last note of a measure is influenced by an accidental flat, sharp, or natural, if the next measure should commence with the same note it is also affected likewise, thus :—



Sharps and flats before a piece of music are called the Signature.

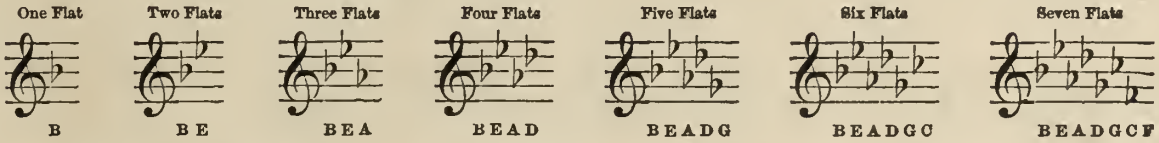
Where the Signature is

that sharp is always



Where the Signature is

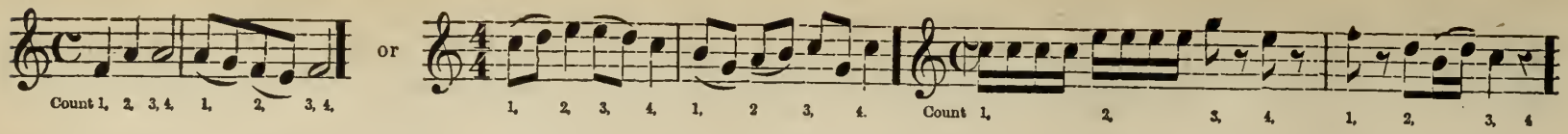
that flat is always



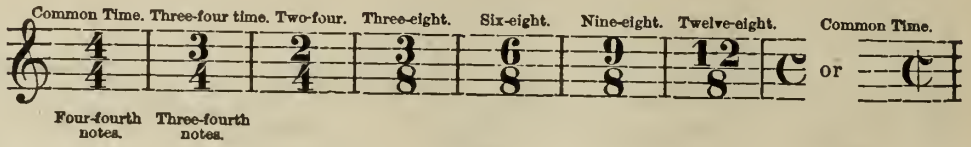
It will be observed that every note can be made flat or sharp; and therefore the signature which determines a key may contain seven sharps or flats.

OF TIME.

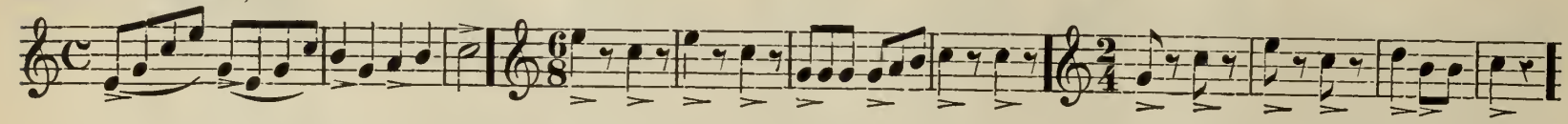
By COMMON TIME, which is expressed by these characters, C or C, and sometimes by the figures $\frac{2}{2}$ or $\frac{4}{4}$ etc., we understand that each measure contains music to the value of four beats, or one semibreve, which is made up in time by any combination of notes or rests, thus:—



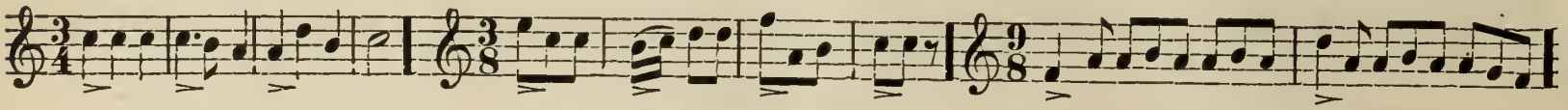
The various figures used in indicating time are these. The upper figure indicates the *number* of notes to a measure, and the under one the *kind* of notes.



In order to give the proper character and expression to all music, the most careful attention must be paid to the correct division of the notes. Every measure should be played in the same time as the first measure was commenced, neither faster nor slower. This mark > is used to indicate a particular accent or stress upon a note. Common time, and all other kinds expressed by the even numbers $\frac{2}{4}$ $\frac{6}{8}$ $\frac{4}{4}$ &c., must be accented upon the beginning and middle of the measure, thus:—



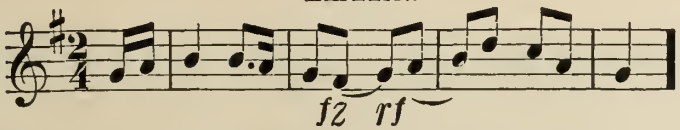
These accents are not marked, but are to be understood; it is only when particular force or stress is required to be given to a note that it is indicated by the mark. In $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{9}{8}$ time the accent occurs only upon the first note in the measure.



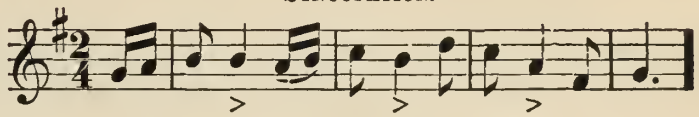
It will also be observed in time indicated by the even numbers, that notes requiring bars across the stems are combined in groups of even numbers. And in $\frac{3}{4}$ $\frac{3}{8}$ and $\frac{6}{8}$ they are tied together in groups of three. This is not always the case, but most generally so.

When the unaccented part of a measure is to have a particular emphasis, it is shown by the characters *fz* or *rf*, or >, or ∧. And when the weaker part of a measure is made of more importance than the strong, such deviation from the regular accent is called Syncopation.

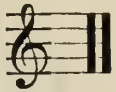
EMPHASIS.



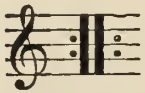
SYNCOPATION.



Double Bars indicate the end of a strain and the conclusion of a tune, thus:—



Two or four dots found upon the spaces of the staff, before or after a double bar, signify repetition.

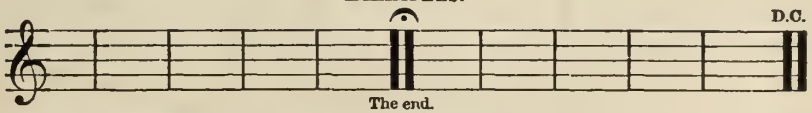


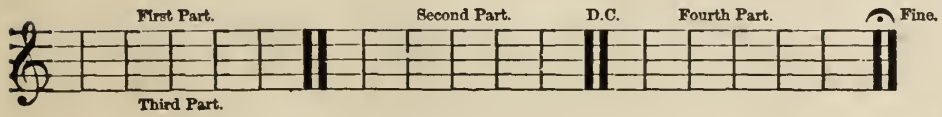
or

When the letters D. C. — which signifies Da Capo—are found over a double bar, it signifies that the first part of the piece must be played again before proceeding to finish the piece. When it is found at the last strain, it implies that we must return and finish with the first strain; but, if we find this character, 𝄐, which is called a PAUSE, over any *double bar*, it signifies the end, or conclusion. The Pause is sometimes for another purpose: that is, when placed over a rest or note, the performer must dwell upon it, or can introduce an embellishment, such as he may think proper, for effect.

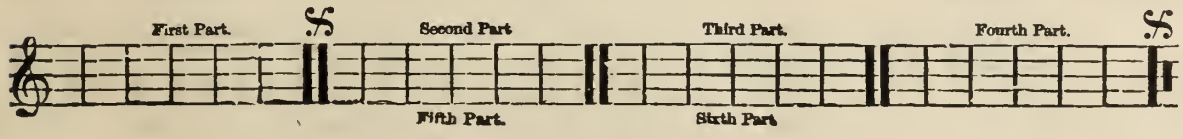
This mark is called a SIGN 𝄋. When it appears the *second* time, it signifies that we are to return to where it is first found, and finish at the pause which occurs over the first double bar after it.

EXAMPLES.





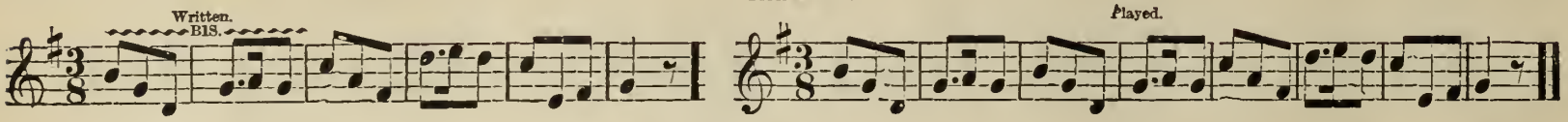
Here we play the first and second strains, when the D. C. directs us to play the first part again which makes the third strain: and then we skip the second part and proceed to the fourth strain, and finish at the pause.



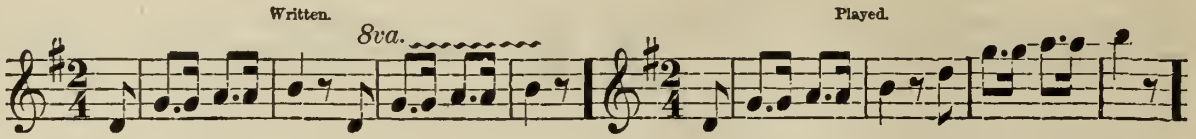
After playing the first four parts, the 𝄋 appearing the second time directs us to where it appeared at first, when we play on until we reach the 𝄐.

The word Bis placed over one or more bars signifies repetition. It is sometimes accompanied with the dots for repetition, or detached lines to indicate the number of bars repeated.

EXAMPLE.



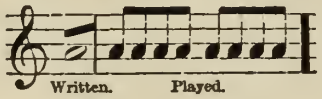
8va..... written over any number of notes implies that they are to be played eight notes, or an *octave*, higher, until the word Loco appears, which signifies as written.



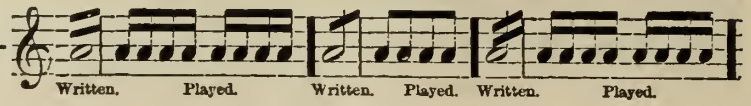
ABBREVIATIONS.

When a succession of similar notes is required, we sometimes use the following characters, which are termed abbreviations.

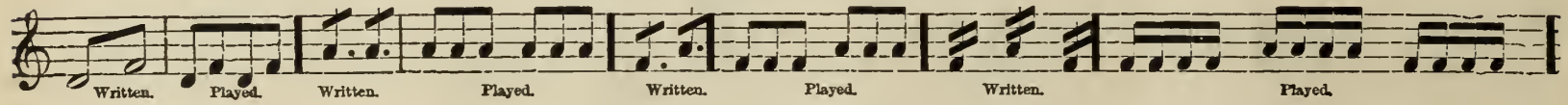
A whole note with a single dash signifies that it is to be played as eighth notes.



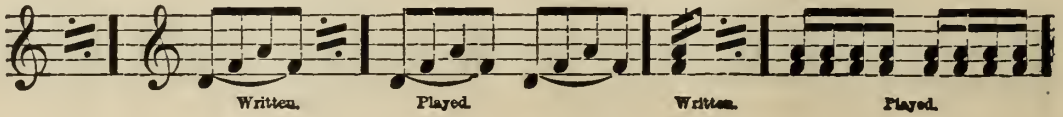
A double dash, to be played thus:—



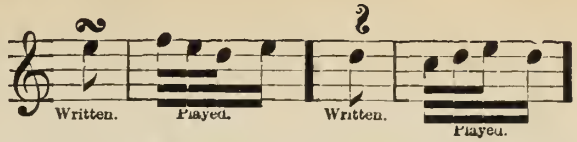
OTHER EXAMPLES OF ABBREVIATIONS.



This character signifies repetition:—

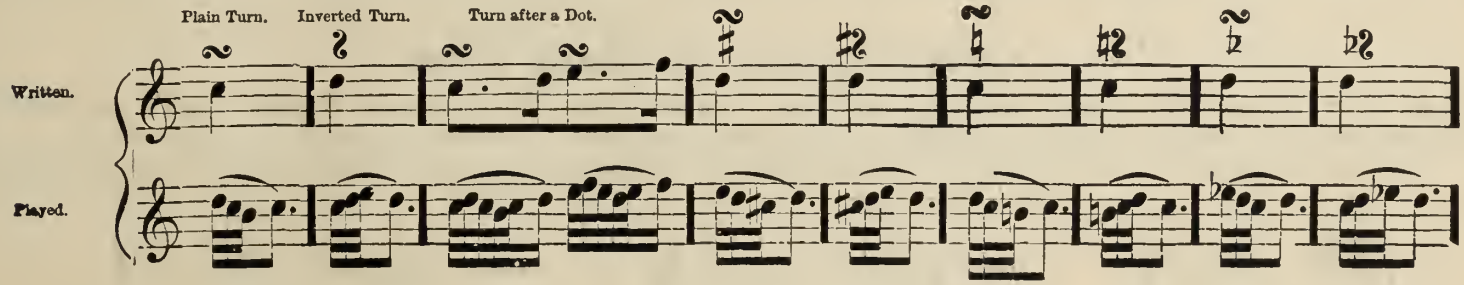


This mark ∾ is called a TURN, and is executed in the following manner: —



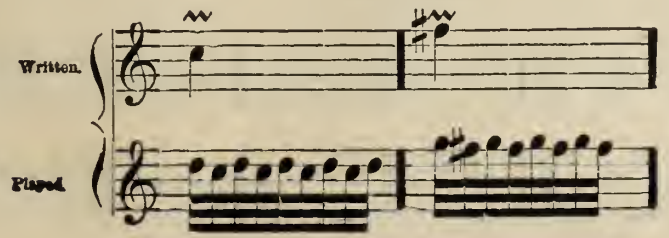
A SWELL < and DIMINUENDO > are often united, <> ; the first is executed by commencing the note gently, and gradually increasing the tone; the second, by commencing with force and gradually diminishing; and, when united, it is executed by touching the note over which it is placed, at first gently, and by degrees increasing the tone, till it arrives at its full pitch, then diminishing it till it falls off to its first softness.

There are several kinds of turns: the plain turn ∾, inverted turn ∽, turn after a dot, &c., which are fully explained in the following examples: —

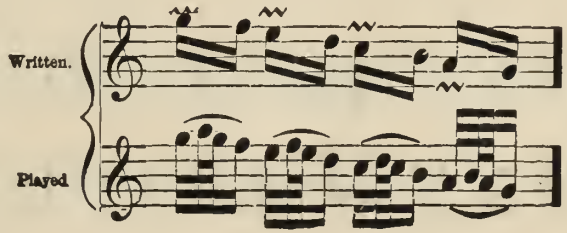


A SHAKE (∿) is one of the principal embellishments in music, if well performed, but should not be so frequently and injudiciously used as is often the case. A plain shake is the sound of two notes put in equal motion. A turned shake is composed of three diatonic notes, the first of which is called the preparative note, and the last two its resolution. Shakes, and all other kinds of Graces, must be played in proper time.

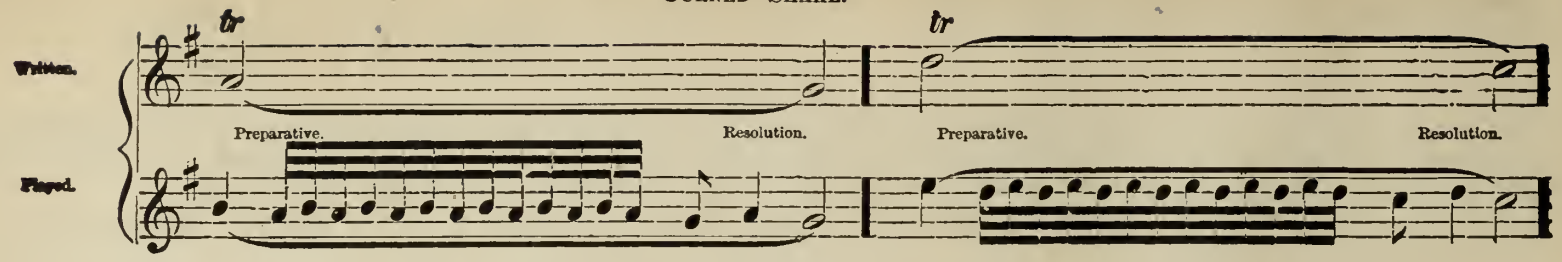
PLAIN SHAKE.



PASSING SHAKE.

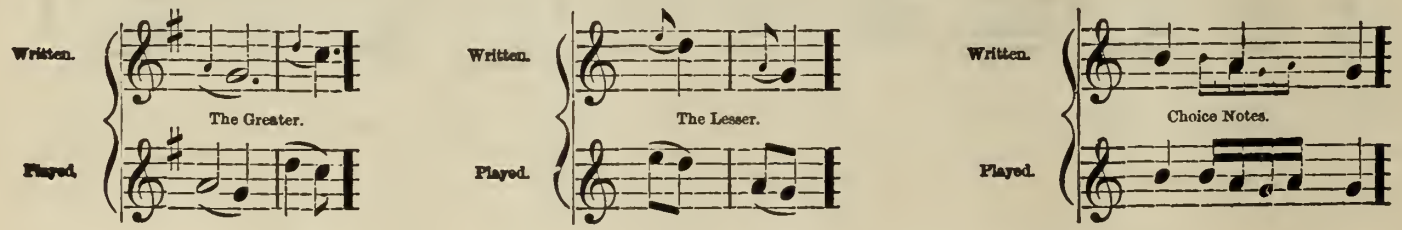


TURNED SHAKE.

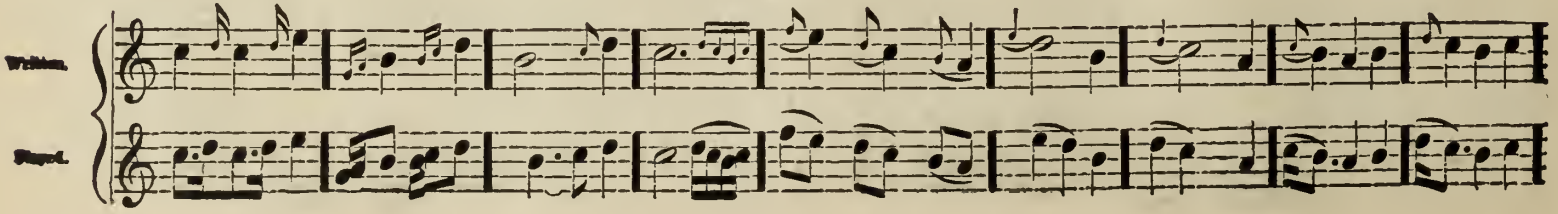


APPOGGIATURAS, OR GRACE NOTES.

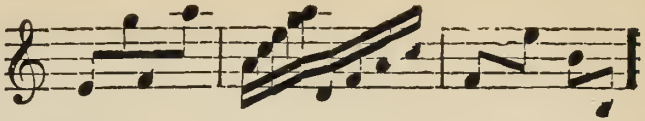
The Appoggiatura, or Grace Note, is a small note reversed and added to other notes for the sake of expression. Whatever length is given to the small note must be taken out of the time of the principal note, which is the note immediately after it. There are two sorts of Appoggiaturas,—the greater and the lesser. The greater Appoggiatura is most frequently used in slow movements and at the end of a strain; the lesser, in quick movements throughout a piece.



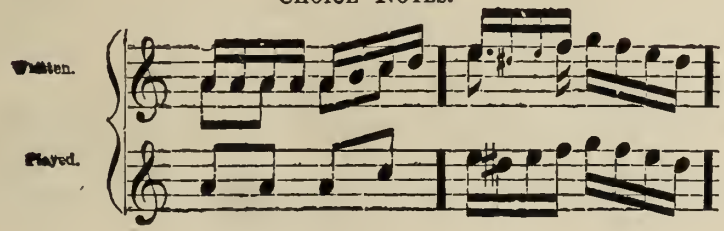
OTHER EXAMPLES.



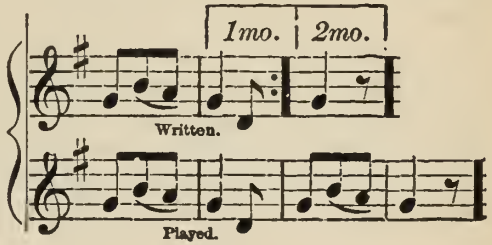
Notes are always connected in the most convenient form: for this reason we sometimes observe them in this manner:



CHOICE NOTES.



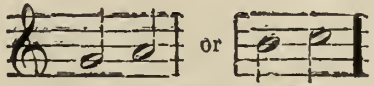
When the last two bars of a strain are marked 1mo and 2mo, (that is, to be repeated,) it implies that when played the second time the 2mo is to be substituted for the 1mo, which is of course omitted.



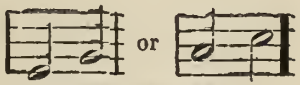
INTERVALS.

An Interval is the distance from any one tone or note to the following one. The smallest interval is that of a second. The first and last note are included in counting the distance.

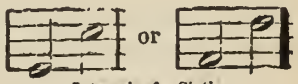
A Second is the distance from any one note in the scale to the next following one.



Intervals of a Second.



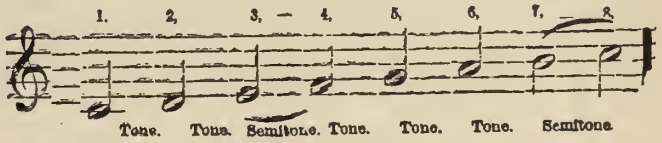
Intervals of a Third.



Intervals of a Sixth.

It must be observed that the interval of a third is composed of three notes, E, F, G, or A, B, C, &c.; the intervals of a sixth, of six notes, E, F, G, A, B, C, or F, G, A, B, C, D, &c.

Some intervals are small, and others large. In the regular Major Scale we find tones and semitones in the following order:



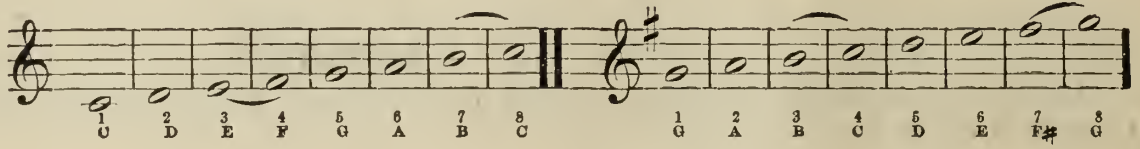
A semitone always between E and F, also between B and C, which are the third and fourth and the seventh and eighth notes of the scale; this is called the Natural Key, (because it has no signature of flats or sharps,) or the key of C, because the tones and semitones are calculated from the note C.

TRANSPOSITION OF THE KEYS OR SCALE.

When C is taken as 1, the scale is said to be in its natural position; but either of the other letters may be taken as 1, in which case the scale is said to be TRANSPOSED. As 1 is the basis of the scale, the foundation on which it rests, so the letter which is taken for this sound is called the KEY-NOTE. Thus, if the scale be in its natural position, it is said to be in the key of C; if G be taken as 1, the scale is in the key of G; if D be taken as 1, the scale is in the key of D; and so on with the rest of the seven letters; whichever letter is taken as 1, that letter becomes the key-note of the scale.

In transposing the scale, the order of the intervals, or tones and semitones, must be preserved. Thus, the interval must always be a *tone* from 1 to 2, a *tone* from 2 to 3, a *semitone* from 3 to 4, a *tone* from 4 to 5, a *tone* from 5 to 6, a *tone* from 6 to 7, and a *semitone* from 7 to 8. The interval from one letter to another is always the same, and cannot be changed,—thus, it is always a *tone* from C to D, and from D to E; a *semitone* from E to F: a *tone* from F to G, from G to A, from A to B; and a *semitone* from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce sharps and flats, or to substitute sharped or flatted letters for the natural letters, so as to preserve the proper order of the intervals.

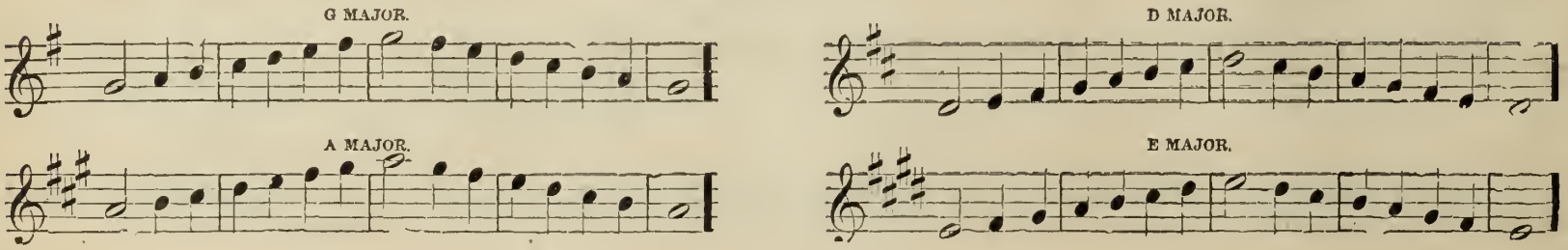
First transposition by sharps from C to G, a fifth higher, or a fourth lower.



The same method is followed in all the transpositions by sharps, viz., the fifth above or fourth below is taken as 1 of a new key, in every succeeding transposition, and an additional sharp will be required also in every succeeding transposition.

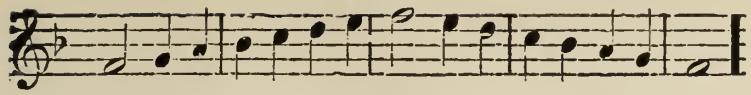
To transpose the scale by flats, we take the fourth (instead of the fifth) of every new scale. F is the fourth of C; hence it is 1 of the new scale (key of F.) The order of intervals must be the same in the flat keys as in the sharps: hence the B must be made flat.

THE SHARP KEYS.

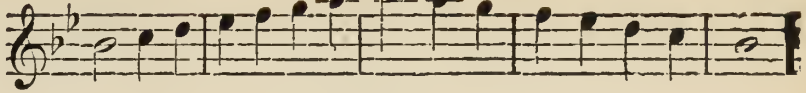


The Flat Keys.

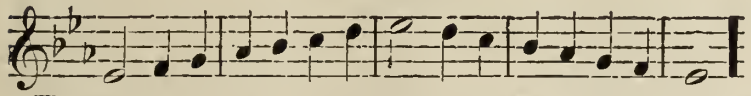
F MAJOR.



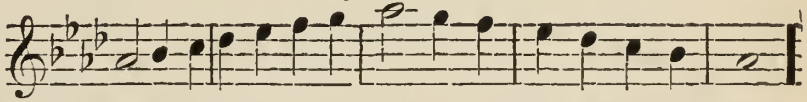
B♭ MAJOR.



E♭ MAJOR.



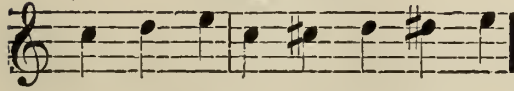
A♭ MAJOR.



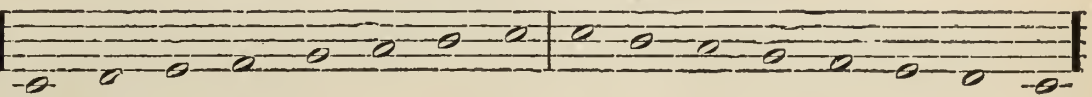
The difference between the major and minor key is a minor third, (three semitones.) The major third contains two whole tones, (four semitones.)

Examples.

MAJOR THIRD.

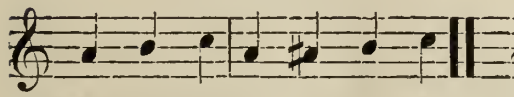


SCALE IN THE KEY OF C, MAJOR MODE.

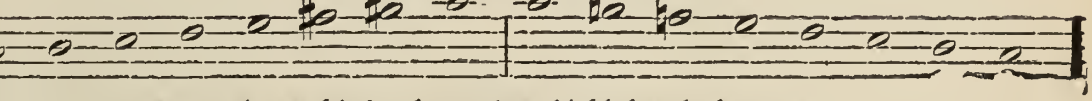


The third in the minor scale contains one whole tone and a semitone.

MINOR THIRD.



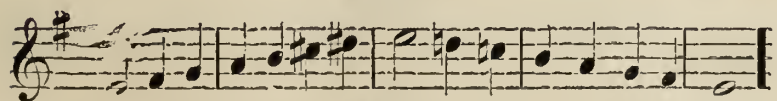
SCALE IN THE KEY OF A, MINOR MODE.



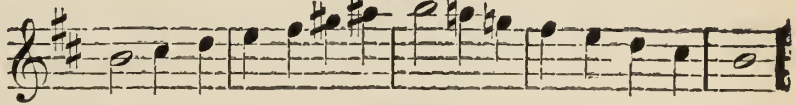
The relative minor of a major key has the same number of sharps or flats, and is found one minor third below the key-note

THE MINOR SCALES.

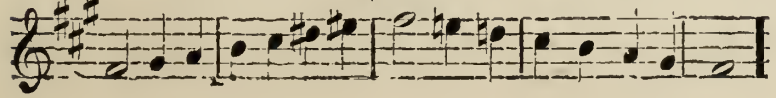
E MINOR.



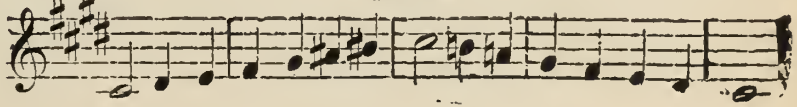
B MINOR.



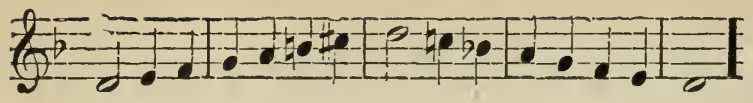
F♯ MINOR.



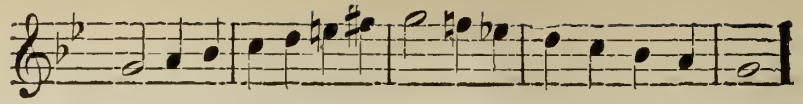
C♯ MINOR.



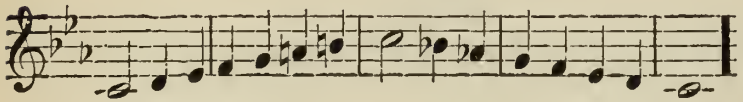
D MINOR.



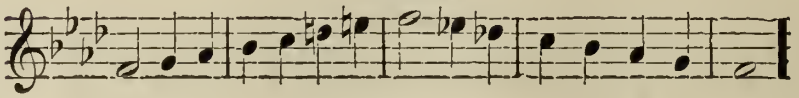
G MINOR.



C MINOR.

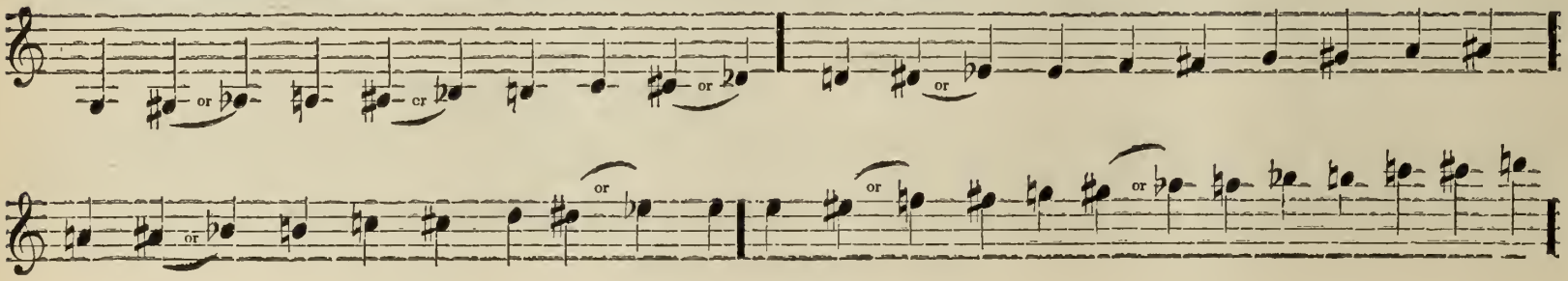


F MINOR.



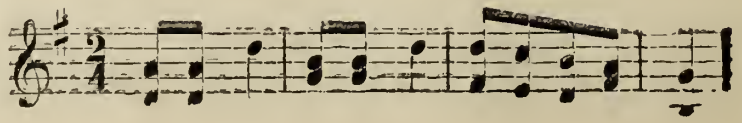
THE CHROMATIC SCALE.

This scale contains all the notes, natural, flat, and sharp, to D above the second leger-line.



OF THE CHORDS.

Chords, or double notes, are written one above the other, and can be played upon the Violin, Piano, Melodeon, &c.; in music for the Flute, Clarionet, Fife, &c., the upper note only must always be played.



A DICTIONARY OF MUSICAL TERMS

A, an Italian preposition, meaning to, in, by, at, etc.
Accelerando; accelerating the time, gradually faster and faster
Adagio, or Adasio; slow.
Adagio Assai, or Molto; very slow
Ad Libitum; at pleasure.
Affettuoso; tender and affecting.
Agitato; with agitation.
Alla Capella; in church style.
Allegretto; less quick than Allegro Allegro; quick.
Allegro Assai; very quick.
Allegro ma non troppo; quick, but not too quick.
Amabile; in a gentle and tender style.
Amateur; a lover but not a professor of music.
Amoroso, or Con Amore; affectionately, tenderly.
Andante; gentle, distinct, and rather slow, yet connected.
Andantino; somewhat slower than Andante.
Animato, or Con Anima; with fervant, animated expression.
Animo or Con Animo; with spirit, courage, and boldness.
Antiphone; music sung in alternate parts.
Arioso; in a light, airy, singing manner.
A Tempo; in time.
A Tempo Giusto; in strict and exact time.
Ben Marcato; in a pointed and well-marked manner.
Bis; twice.
Brillante; brilliant, gay, shining, sparkling.
Cadence; closing strain: also, a fanciful extemporaneous embellishment at the close of a song.
Cadenza; same as the second use of Cadence. See Cadence.
Calando; softer and slower.
Cantabile; graceful singing style; a pleasing, flowing melody.
Canto; the treble part in a chorus.
Choir; a company or band of singers; also, that part of a church appropriated to the singers.
Chorist, or Chorister; a member of a choir of singers.
Col, or Con; with. Col Arco; with the bow
Comodo, or Commodo; in an easy and unrestrained manner.
Con Affetto; with expression.
Con Dolcessa; with delicacy.
Con Dolore or Con Duolo; with mournful expression.
Conductor; one who superintends a musical performance; same as Music Director.
Con Energia; with energy.
Con Espressione; with expression.
Con Fuoco; with ardor, fire.
Con Grazia; with grace and elegance.
Con Impeto; with force, energy.
Con Justo; with chaste exactness
Con Moto; with emotion.
Con Spirito; with spirit.
Coro; chorus.
Da; for, from, of.
Duet; for two voices or instruments.
Diminuendo; gradually diminishing the sound.
Da Capo; from the beginning.
Declamando; in the style of declamation.
Decrescendo; diminishing, decreasing.
Devozione; devotional.
Dilettante; a lover of the arts in general, or a lover of music.
Di Molto; much or very.
Divoto; devotedly, devoutly.
Dolce; soft, sweet, tender, delicate.
Dolente, or Dolorosa; mournful.
Doloroso; in a plaintive, mournful style.
E; and. Elegante; elegance.
Energico, or Con Energia; with energy.
Espressivo; expressive.
Fine, Fin, or Finale; the end.
Forzando, Forza, or Fz; sudden increase of power.
Fugue, or Fuga; a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.
Fugato; in the fugue style.
Fughetto; a short fugue.
Giusto; in exact and steady time.
Grazioso; smoothly, gracefully.
Grave; slow and solemn.
Impresario; the conductor of a concert.
Lacrimando, or Lacrimoso; mournful and pathetic.
Lamentevole, Lamentando, Lamentabile; mournfully.
Larghissimo; extremely slow.
Larghetto; slow, but not so slow as Largo.
Largo; slow.
Legato; close, gliding, connected style.
Lentando; gradually slower and softer
Lento, or Lentamente; slow.
Ma; but.
Maestoso; majestic, majestically.
Maestro di Capella; chapel-master, or conductor of church music.
Marcato; in a strong and marked style.
Messa di Voce; moderate swell.
Moderato, or Moderamente; moderately, in moderate time.
Molto; much or very.
Molto Voce; with a full voice.
Morendo; gradually dying away.
Mordente; a beat or transient shake.
Mosso; emotion.
Moto; motion. Andante Con Moto; quicker than Andante.
Non; not; as, Non Troppo; not too much.
Organo; the organ.
Orchestra; a company or band of instrumental performers
Pastoral; applied to graceful movements in sextuple time.
Piu; more Piu Mosso; with more motion, faster.
Pizzicato; snapping the violin string with the fingers.
Poco; a little. Poco Adagio; a little slow.
Poco a Poco; by degrees, gradually.
Portamento; the manner of sustaining and conducting the voice from one sound to another.
Precentor; conductor, leader of a choir.
Presto; quick.
Prestissimo; very quick.
Rallentando, Allentando, or Slentando; slower and softer by degrees.
Recitando; a speaking manner of performance
Recitante; in a style of recitative.
Recitative; musical declamation.
Rinforzando, Rinf, or Rinforzo; suddenly increasing in power.
Ritardando; slackening the time.
Semplice; chaste, simple.
Sempre; throughout, always; as, Sempre Forte; loud throughout.
Senza; without, as, Senza Organo; without the Organ
Sforzando, or Sforzato; with strong force or emphasis rapidly diminishing.
Sicilian; a movement of light, graceful character.
Smorendo, Smorzando; dying away.
Soave, Soavemente; sweet, sweetly. See Dolce
Solfeggio; a vocal exercise.
Solo; for a single voice or instrument.
Sostenuto; sustained.
Sotto; under, below. Sotto Voce; with subdued voice
Spiritoso, Con Spirito; with spirit and animation.
Staccato; short, detached, distinct.
Subito; quick.
Tace, or Tacet; silent, or to be silent. Tardo; slow
Tasto Solo; without chords
Tempo; time. Tempo a Piacere; time at pleasure.
Tempo Giusto; in exact time.
Ten, Tenuto; hold on. See Sostenuto.
Tutti; the whole, full chorus.
Un, a; as; Un Poco; a little.
Va; go on; as, Va Crescendo; continue to increase.
Verse; same as Solo.
Vigoroso; bold, energetic.
Vivace; quick and cheerful.
Virtuoso; a proficient in art.
Voce Sola; voice alone.
Volti Subito; turn over quickly

WINNER'S

INSTRUCTIONS FOR THE CLARIONET.

THE CLARIONET is an instrument not only much esteemed in the army, but also in concerts, where its effect, in conjunction with other wind instruments, is admirable; and even in Solos, Airs, and Duetts, it may be rendered very agreeable by a judicious management.

The Clarionet is divided into four parts:—the mouth-piece, (on which a flat reed is tied,) the upper piece, the middle piece, and the bell, or bottom piece. It has thirteen holes, five of which are stopped by keys; and to those keys the instrument is indebted for its chief use, as, before they were contrived, it was not used in concerts.

The Clarionet must be held in front of the body, with the BELL inclining downwards, with the left hand uppermost.

The thumb of the left hand is for the key nearest the mouth, and the first open hole that is underneath;

The 1st finger for the second or upper key, and the second open hole;

The 2d finger for the third open hole;

The 3d finger for the fourth open hole;

And the little finger of the left hand for the two long or lowest keys.

The 1st finger of the right hand for the fifth open hole;

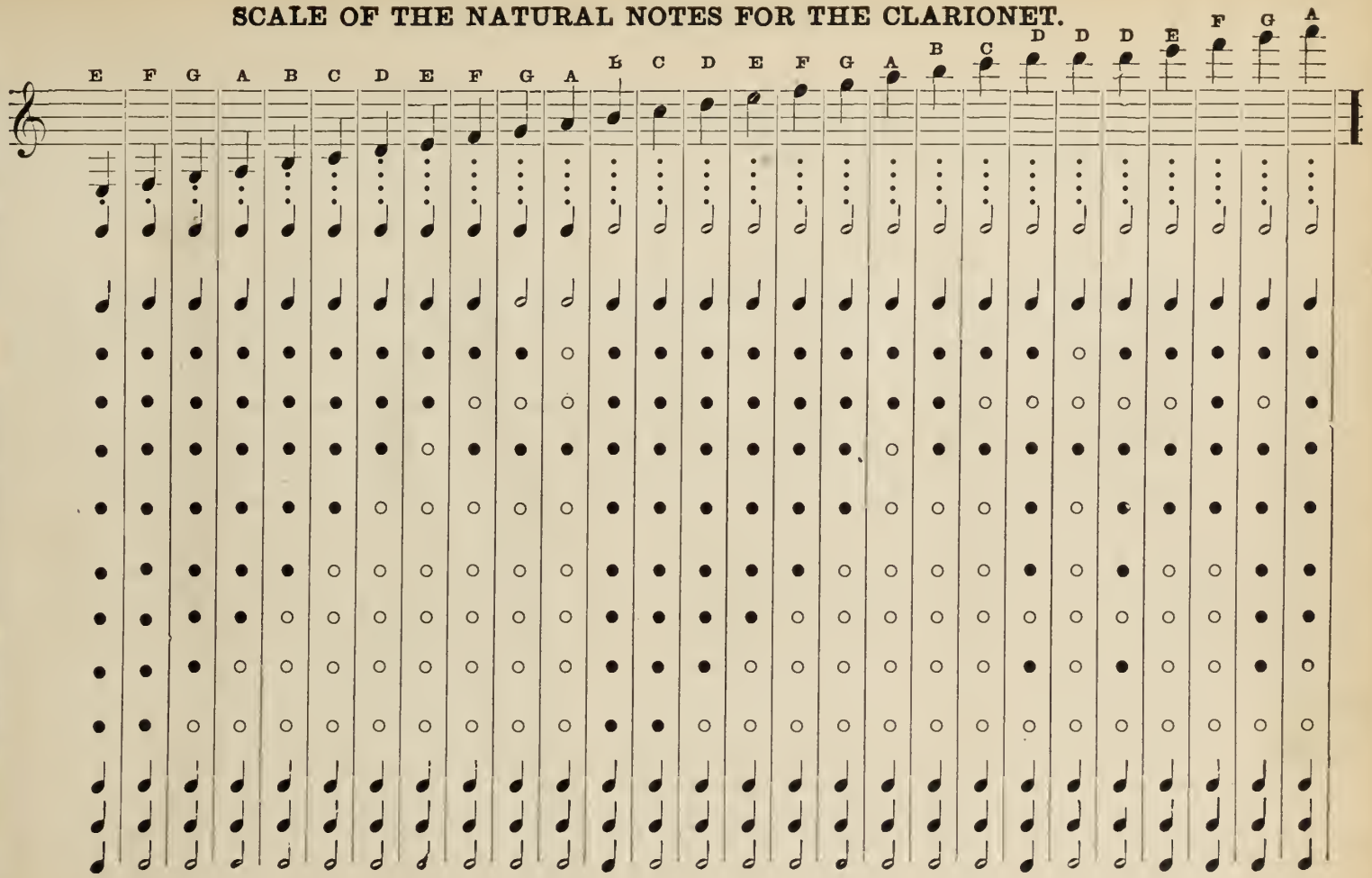
The 2d finger for the sixth open hole;

The 3d finger for the seventh open hole;

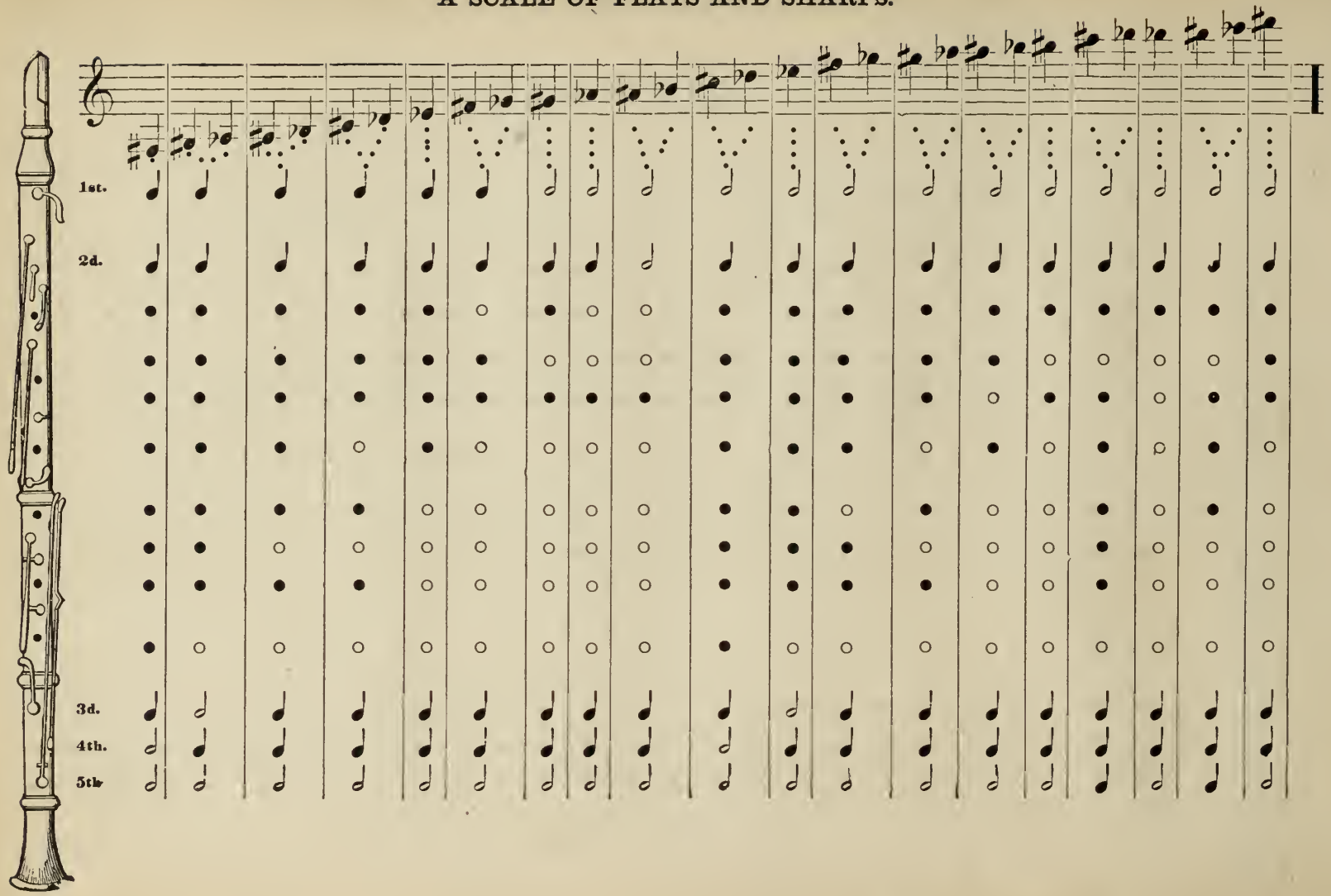
The little finger of the right hand for the eighth or lowest open hole, and the short key at the bottom.

So that the thumb, first and little finger of the left hand, manage six holes, and the little finger of the right, two. Blow moderately strong the low notes; but for the high notes the reed must be pinched with the lips, and blow a little stronger.

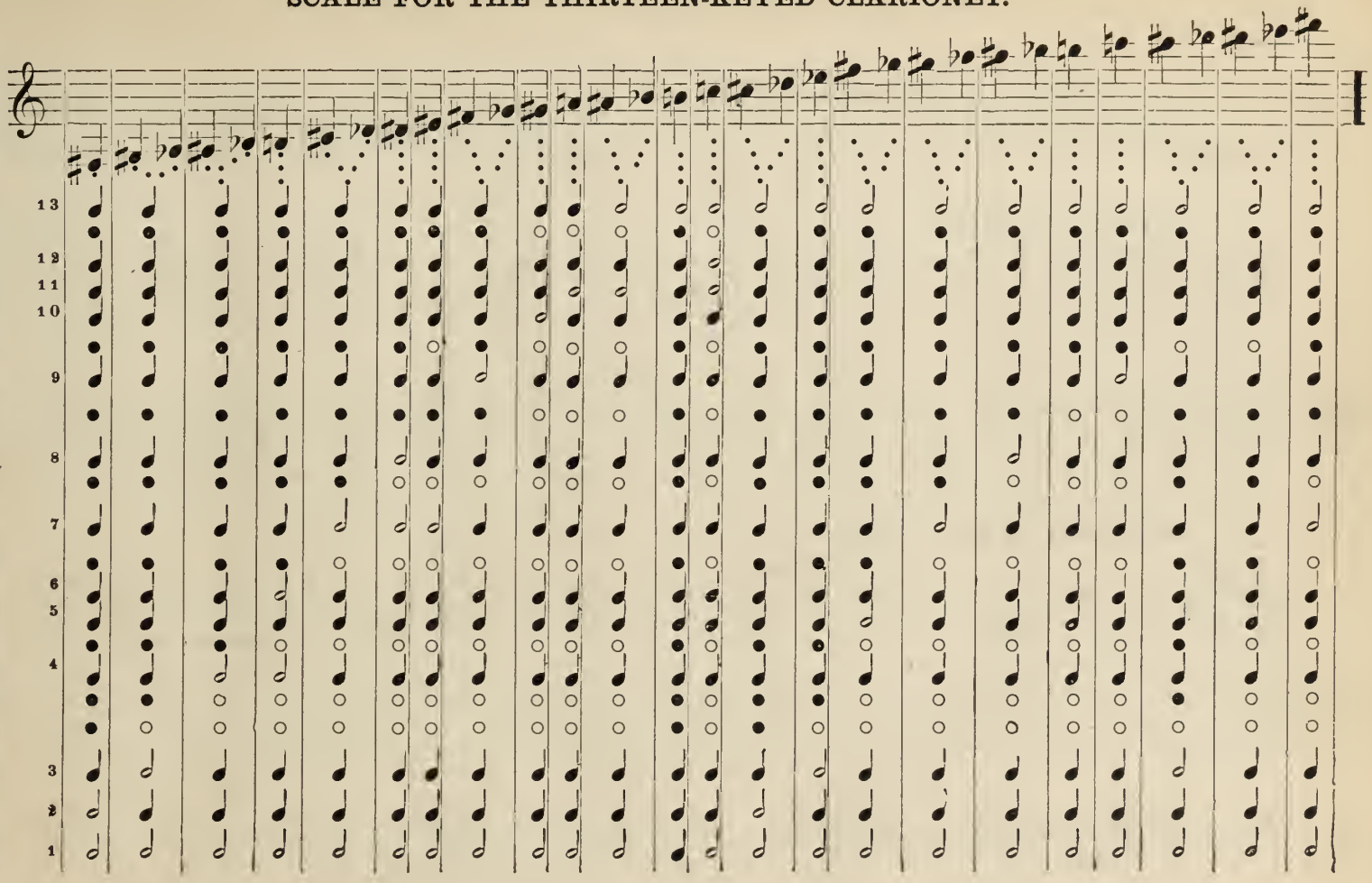
SCALE OF THE NATURAL NOTES FOR THE CLARIONET.



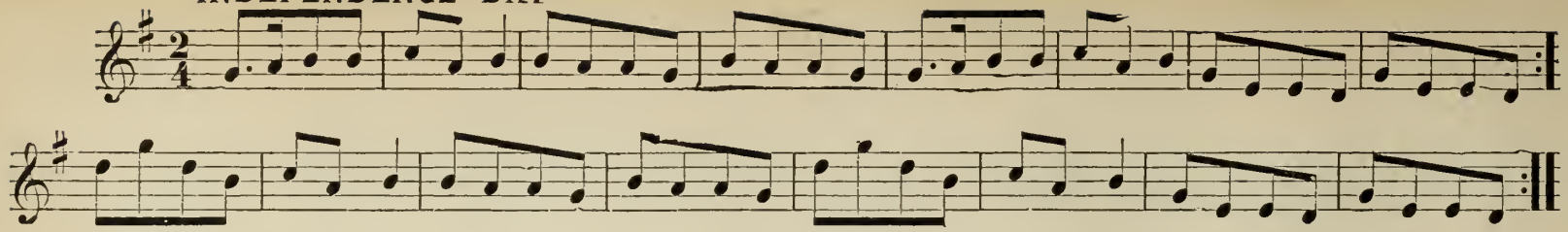
A SCALE OF FLATS AND SHARPS.



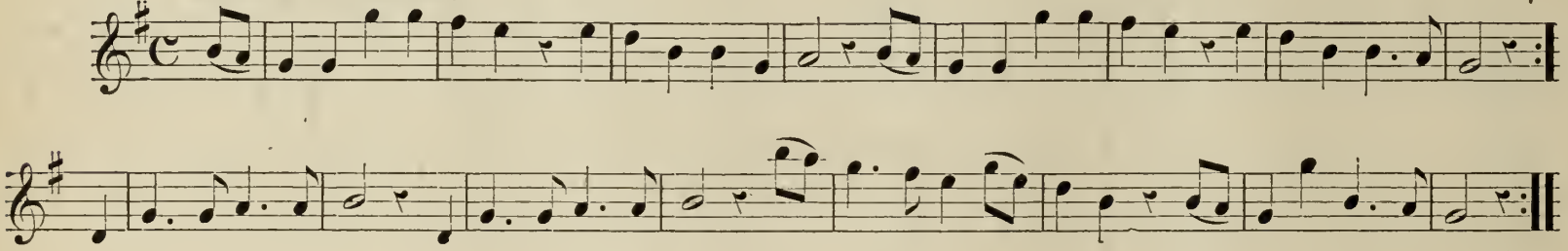
SCALE FOR THE THIRTEEN-KEYED CLARIONET.



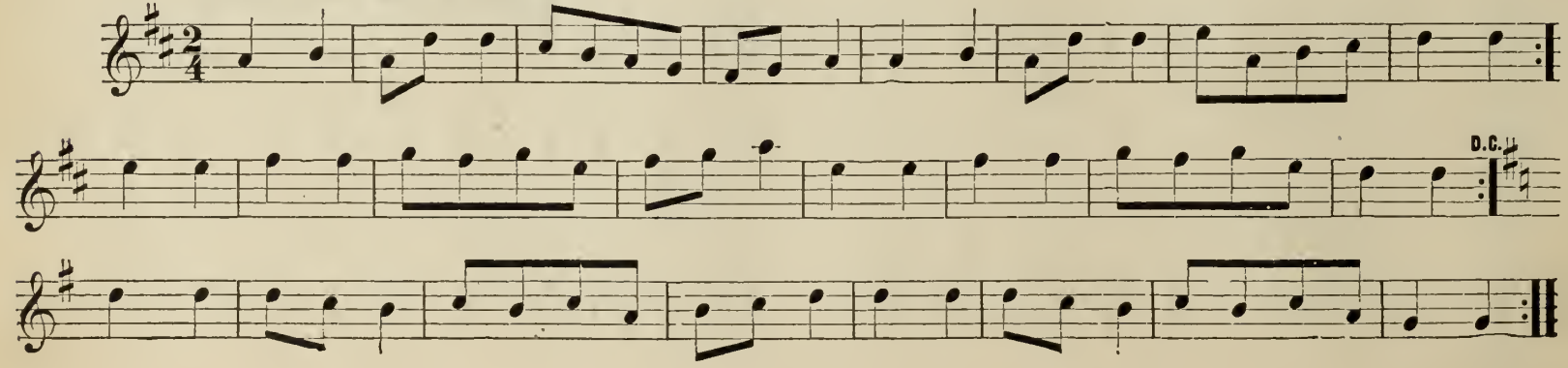
INDEPENDENCE DAY.



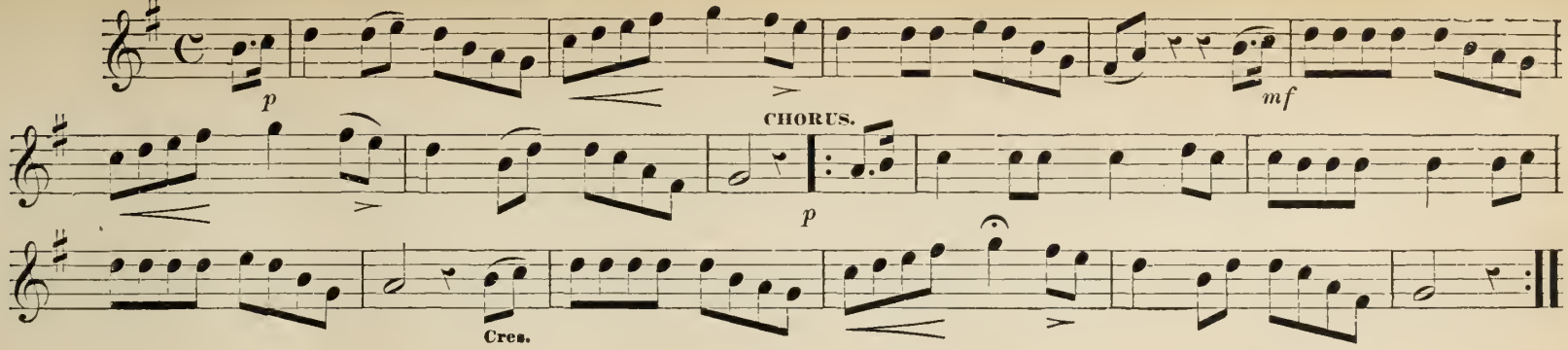
ANNIE LAURIE.



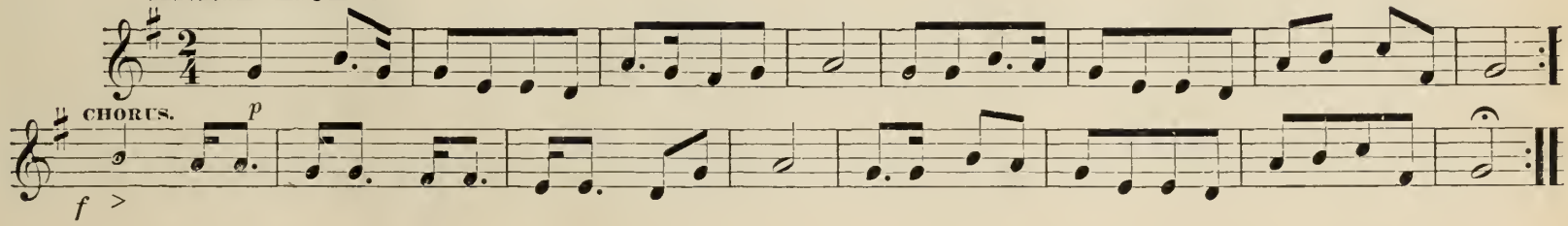
ZOUAVES' QUICKSTEP.



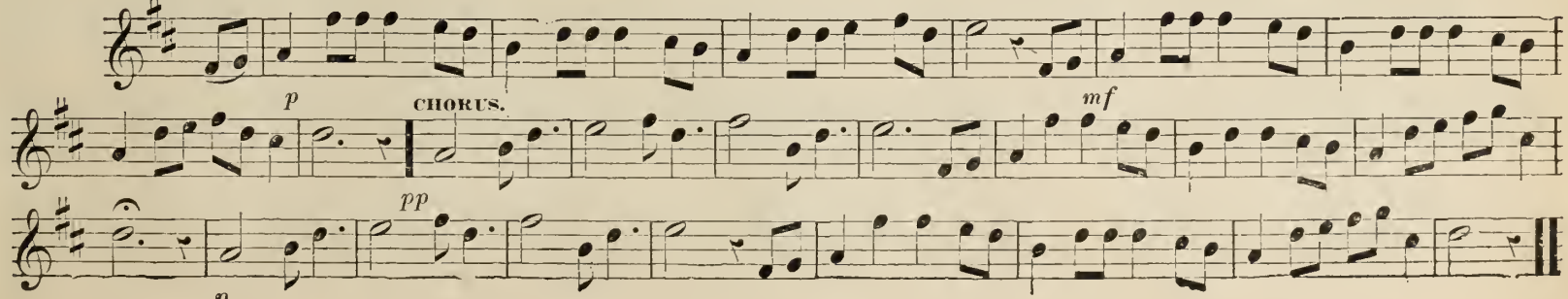
DARLING NELLY GRAY.



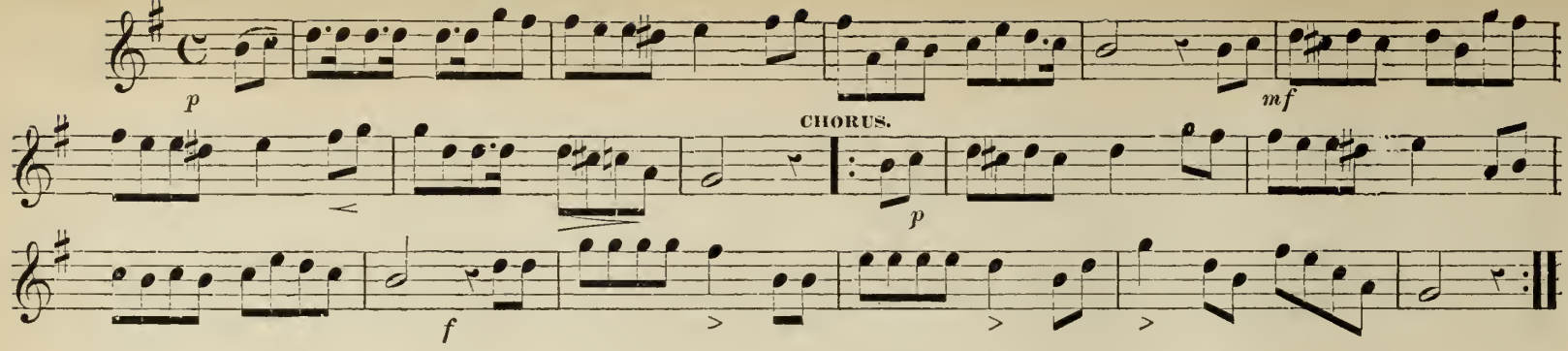
ANNIE LISLE.



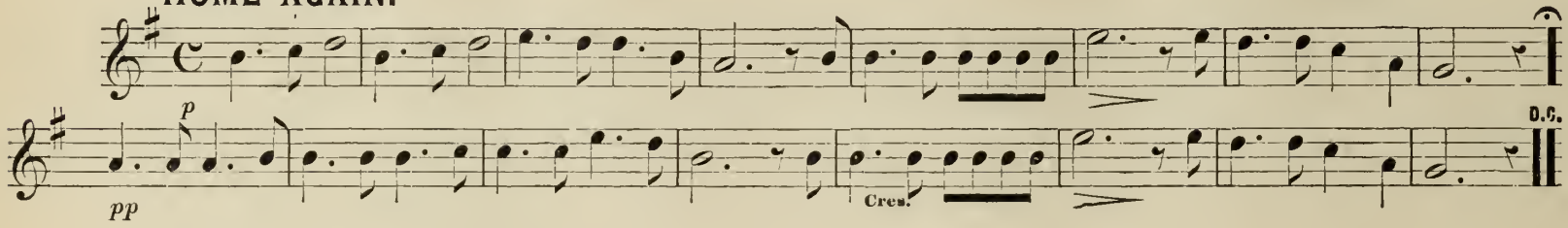
LILLY DALE.



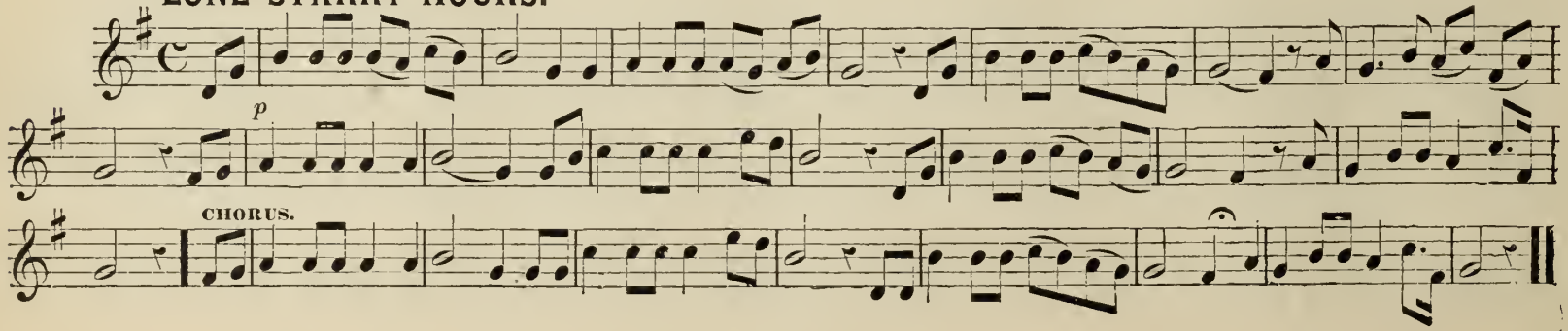
GENTLE NETTIE MOORE.



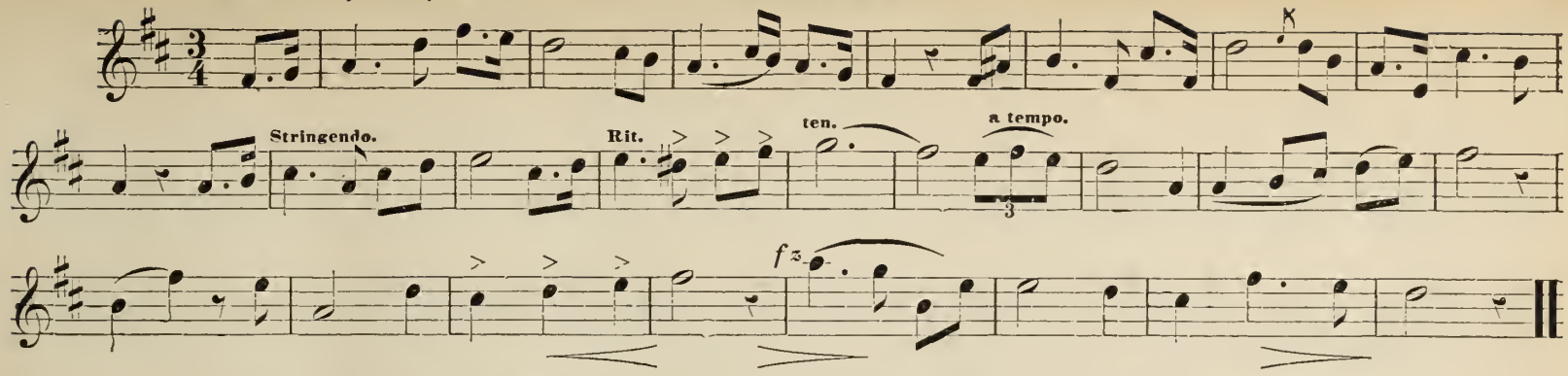
HOME AGAIN.



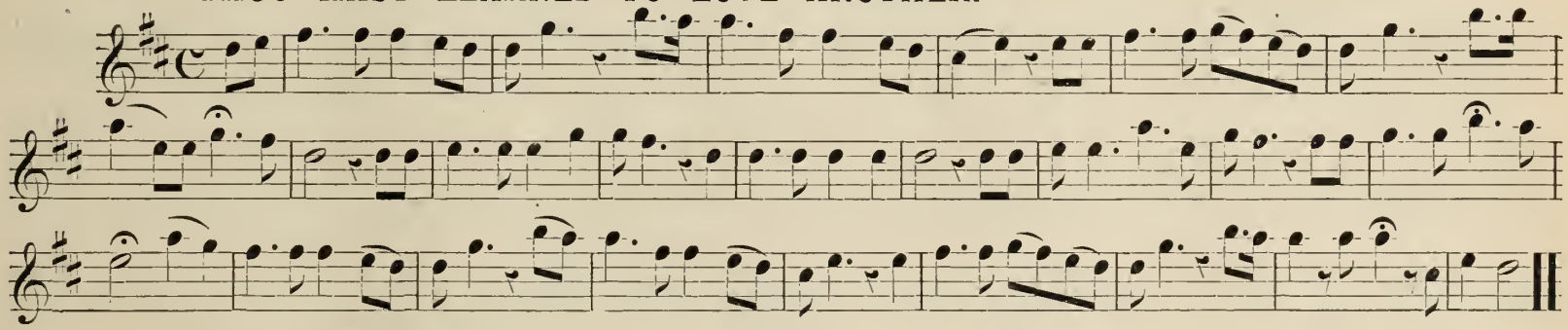
LONE STARRY HOURS.



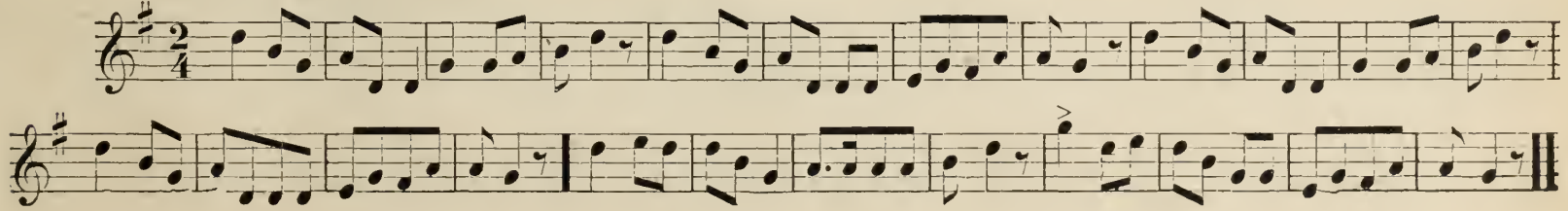
AGATHE; OR, WHEN THE SWALLOWS.



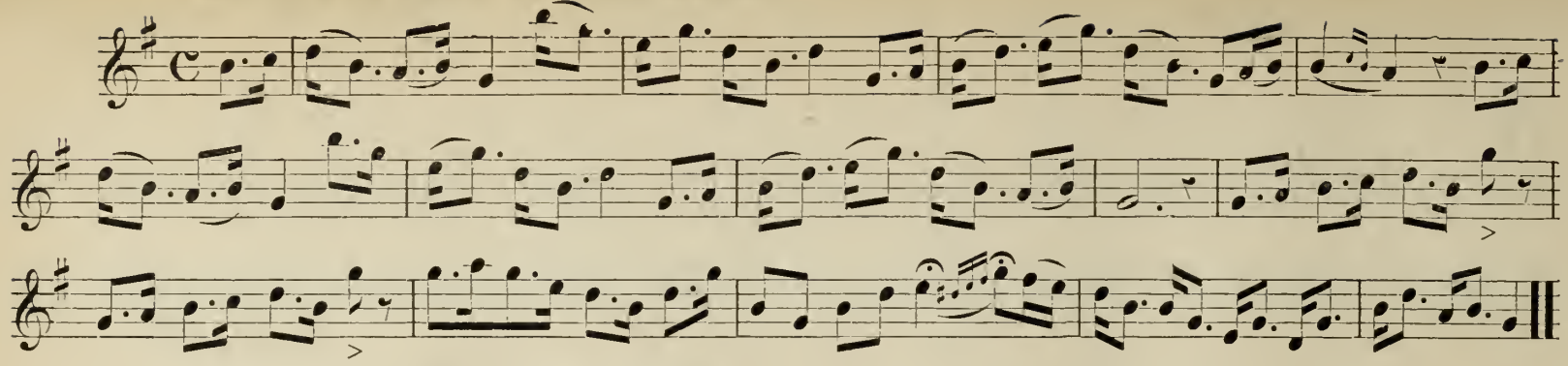
THOU HAST LEARNED TO LOVE ANOTHER.



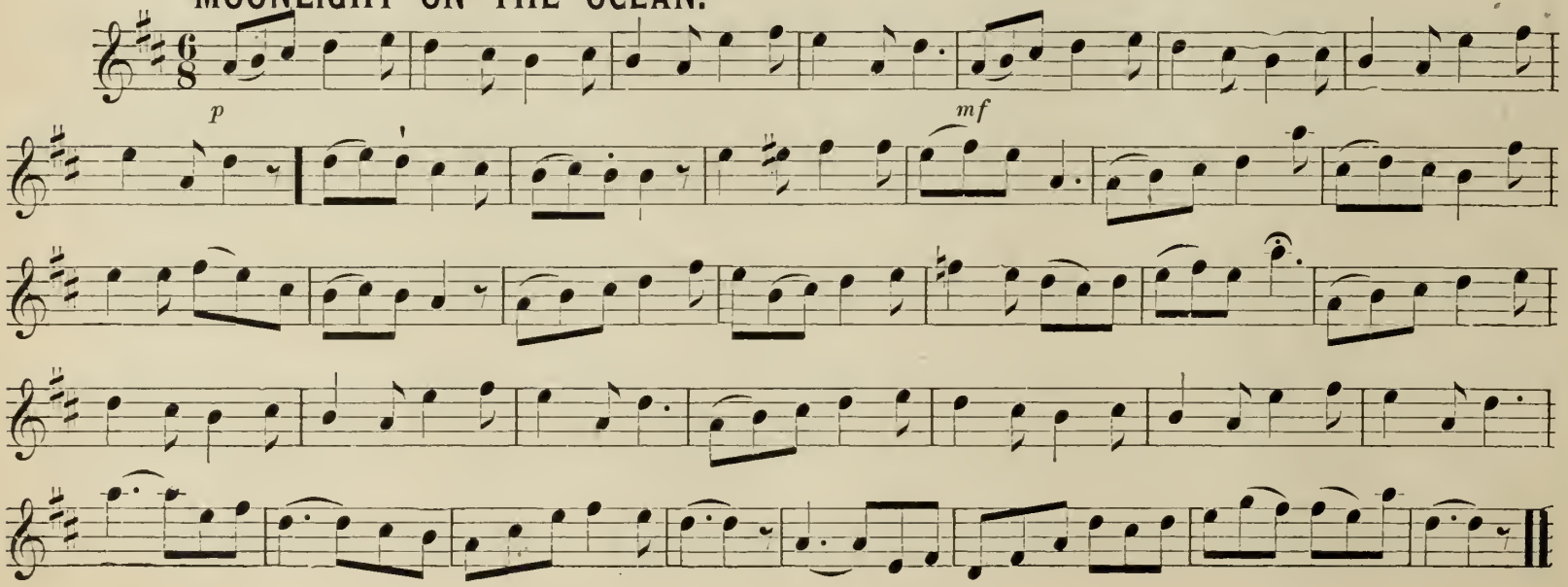
BLUE JUNIATA.



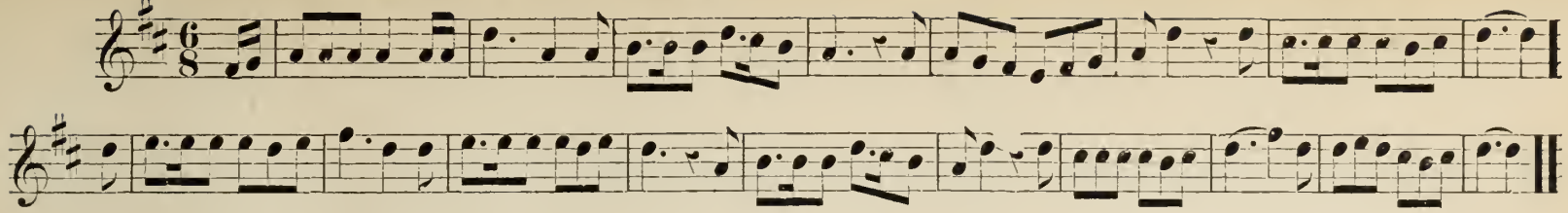
WITHIN A MILE OF EDINBURGH.



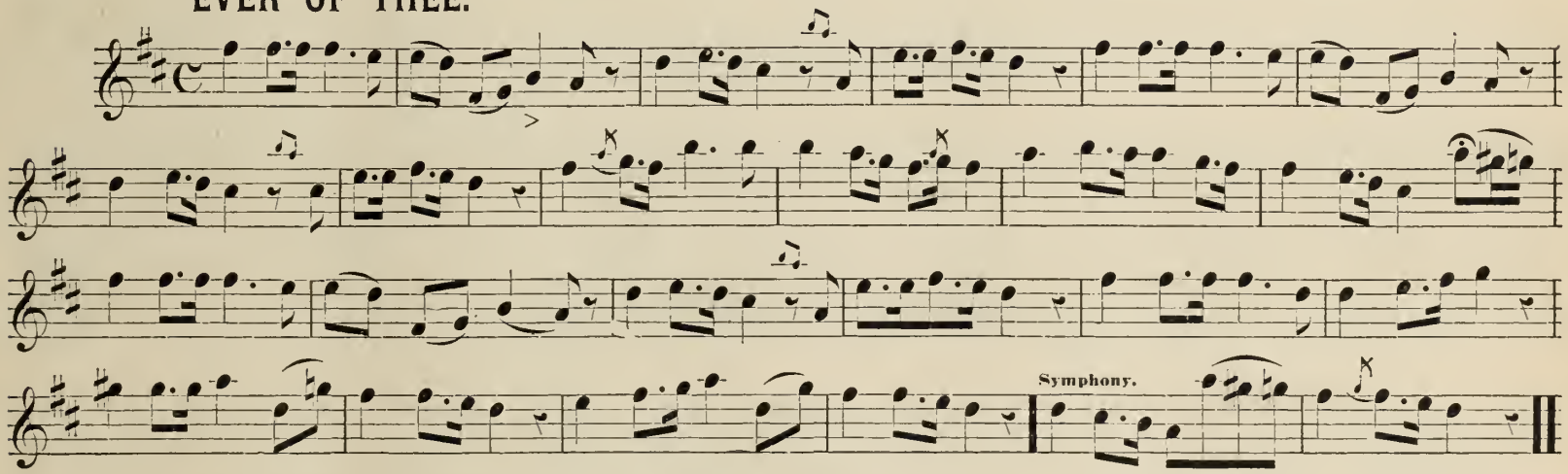
MOONLIGHT ON THE OCEAN.



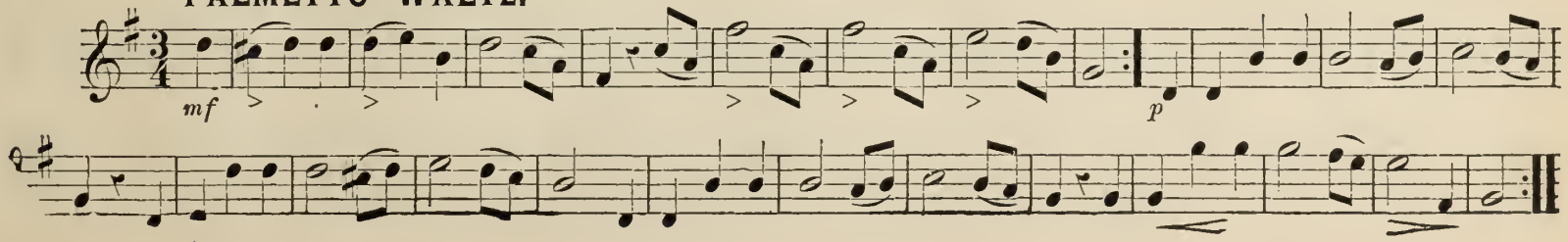
DO THEY MISS ME AT HOME?



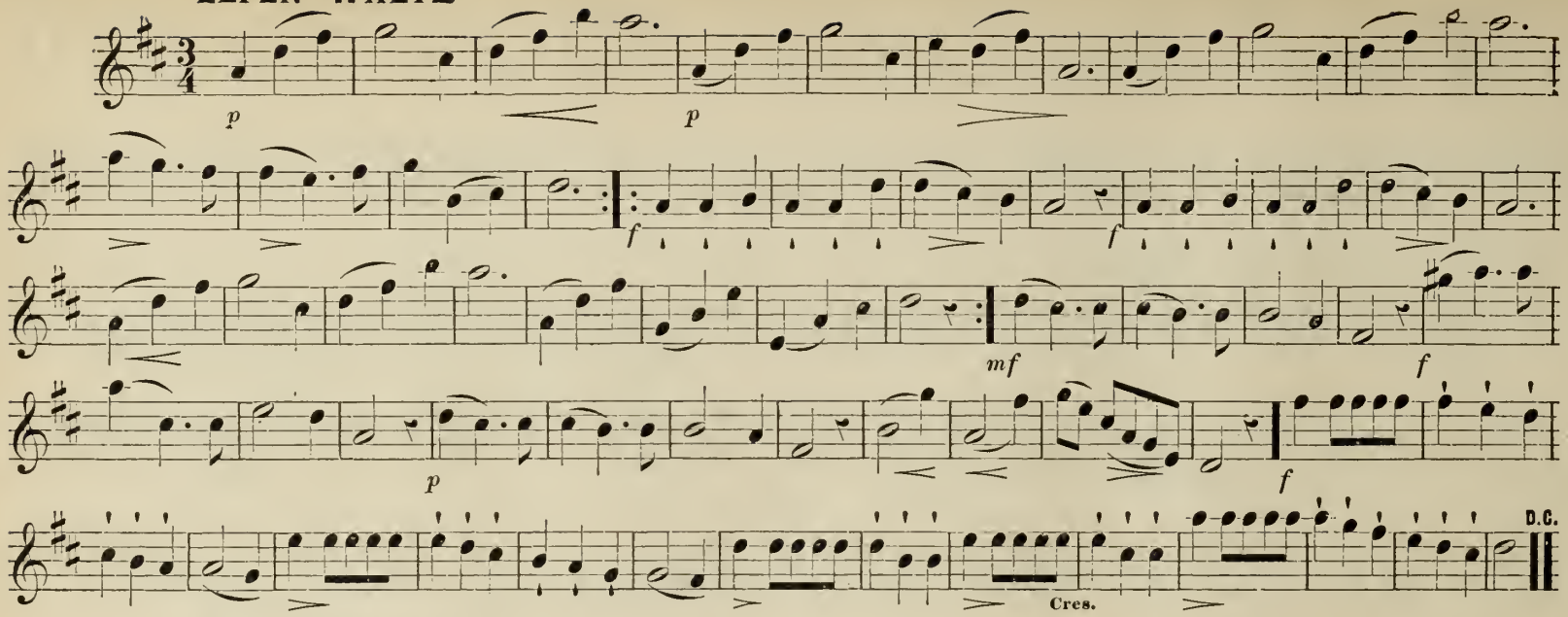
EVER OF THEE.



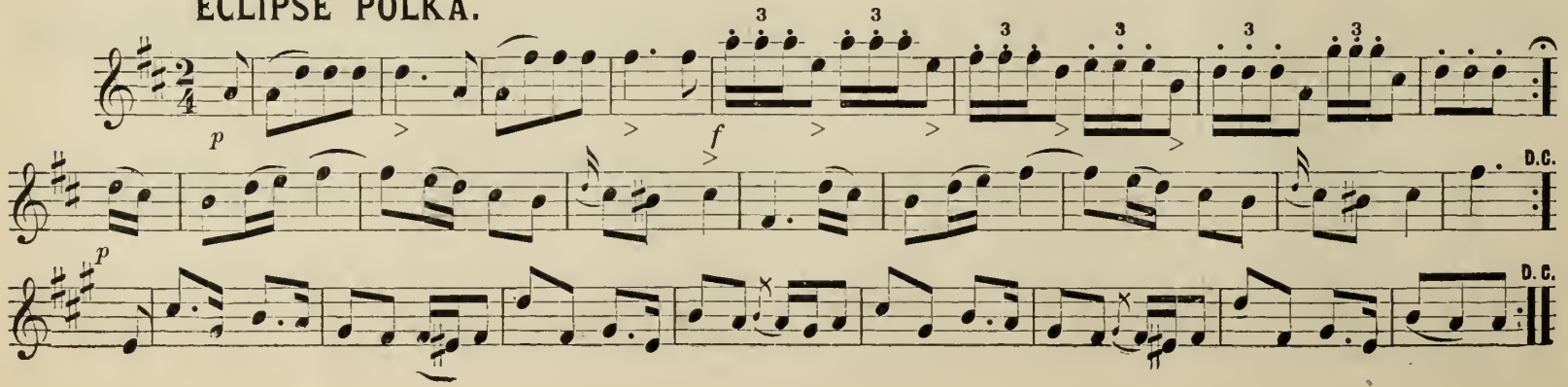
PALMETTO WALTZ.



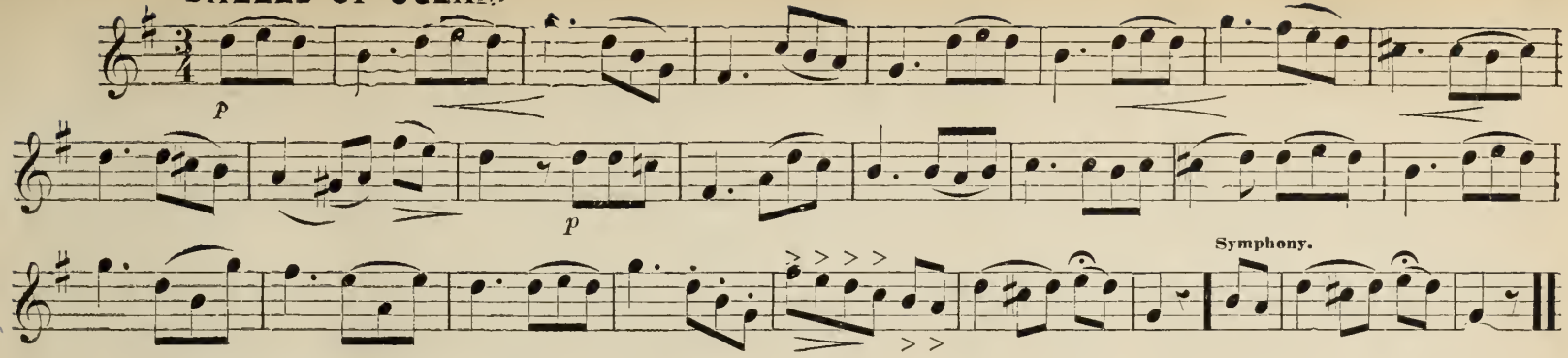
ELFEN WALTZ.



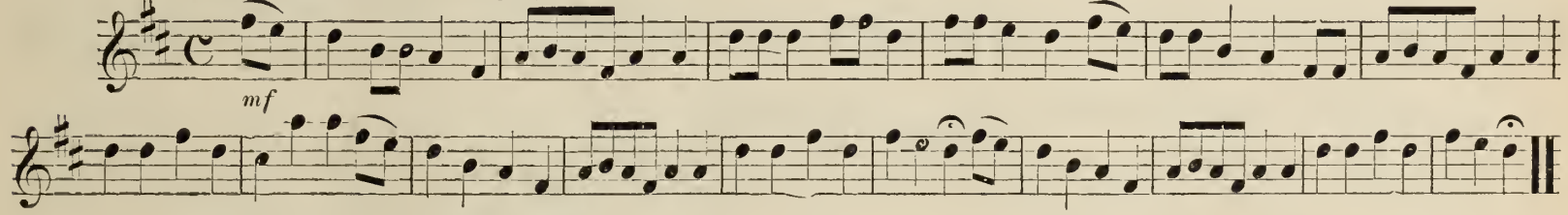
ECLIPSE POLKA.



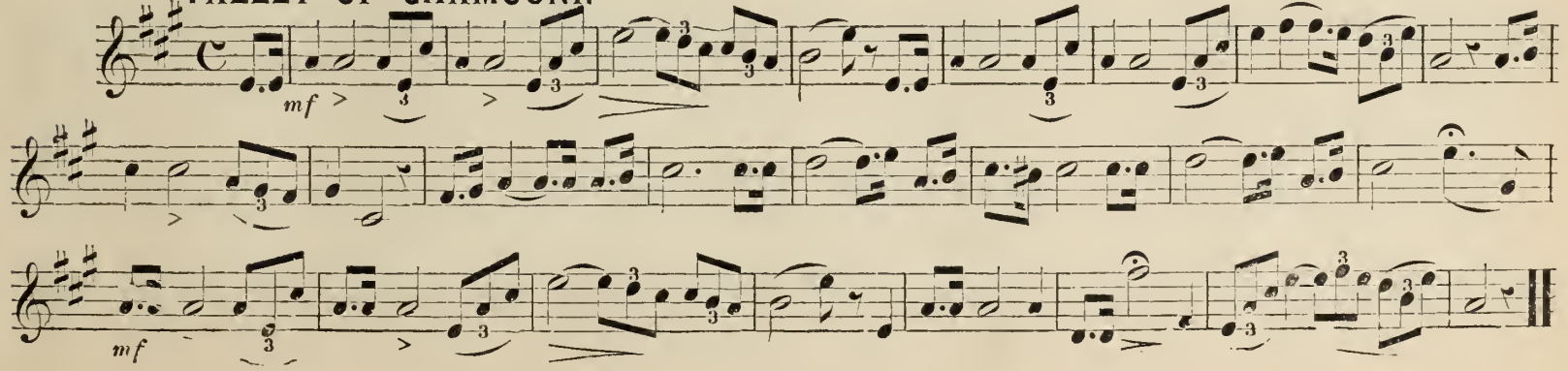
SHELLS OF OCEAN.



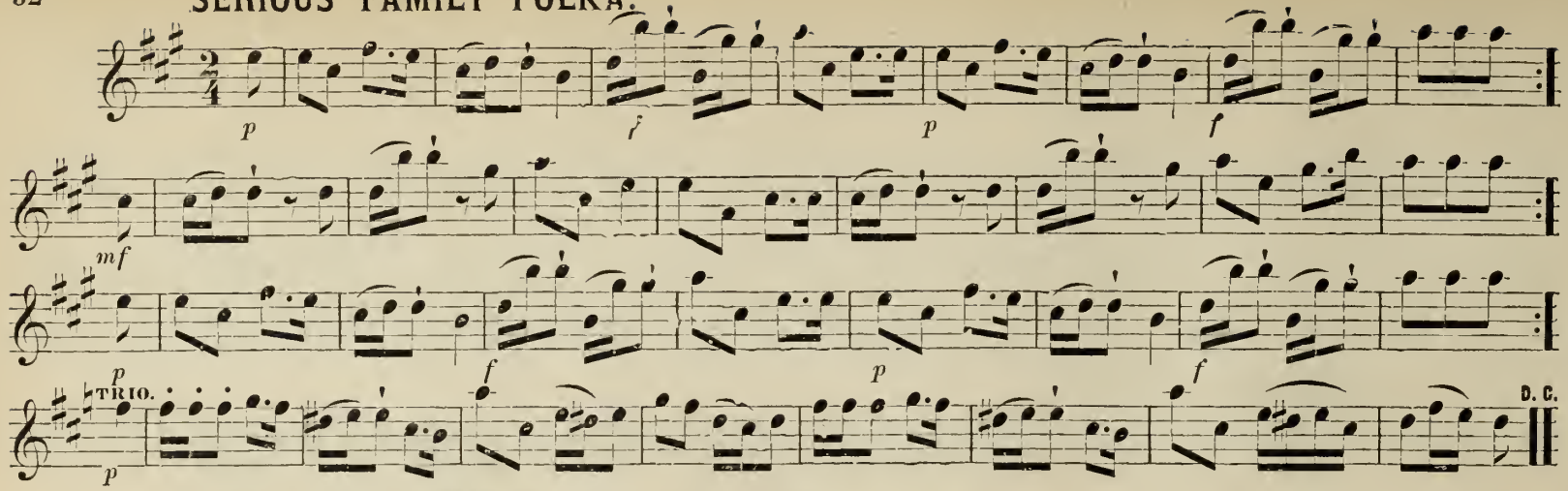
GRANDMA'S ADVICE.



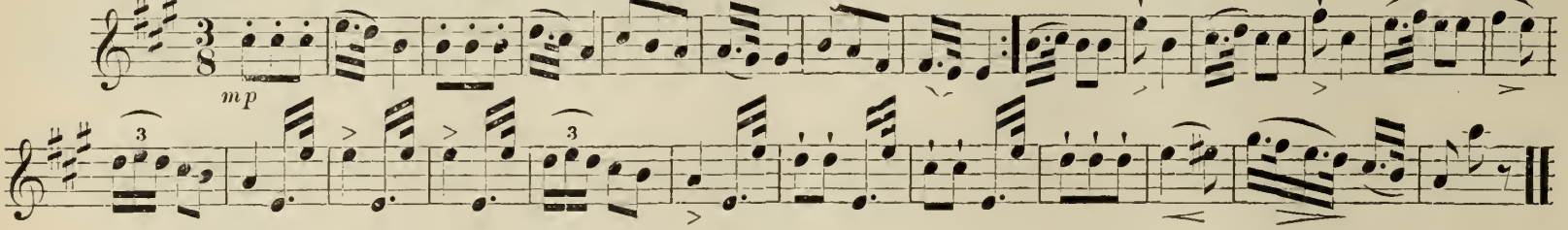
VALLEY OF CHAMOUNI.



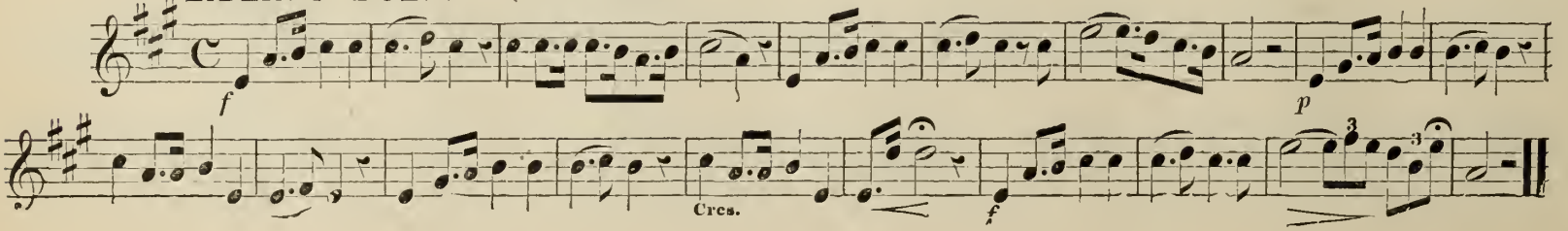
SERIOUS FAMILY POLKA.



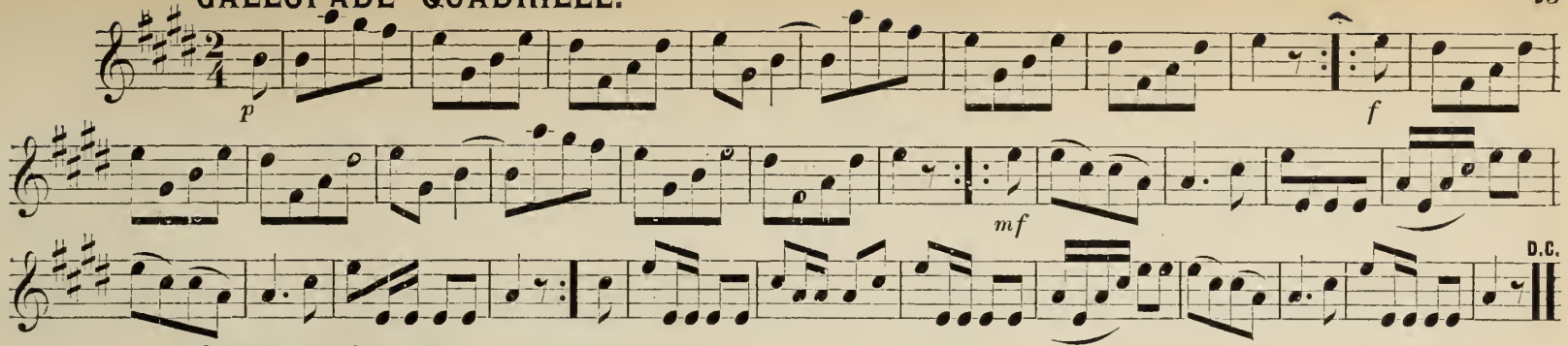
OVER THE SUMMER SEA. (RIGOLETTO.)



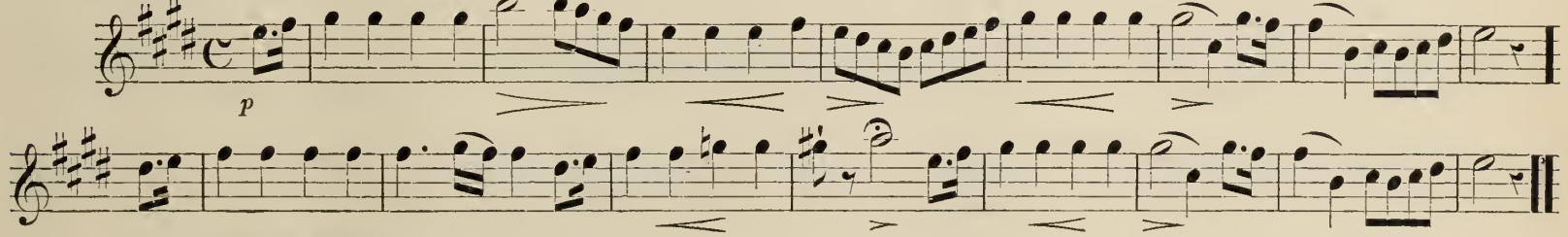
LIBERTY DUETT. (I PURITANI.)



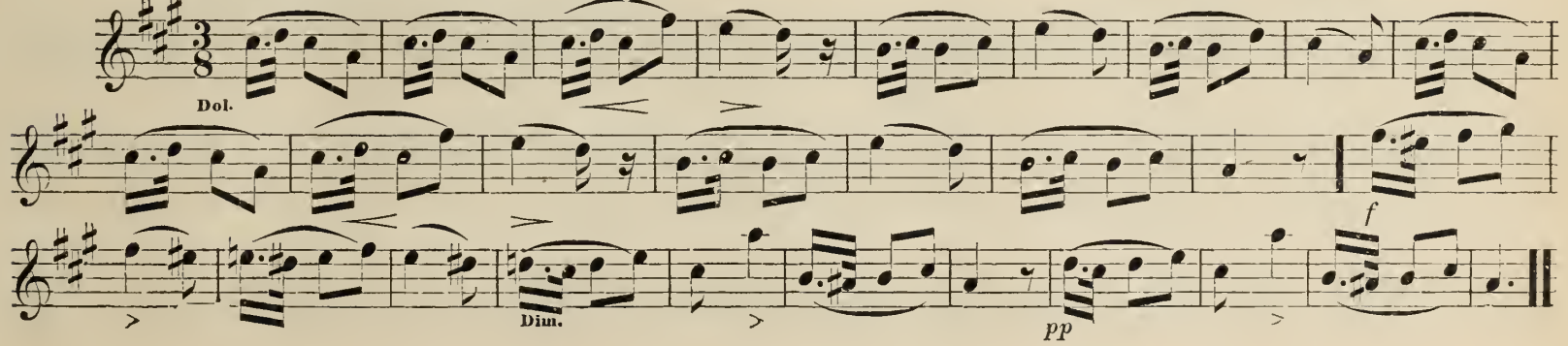
GALLOPADE QUADRILLE.



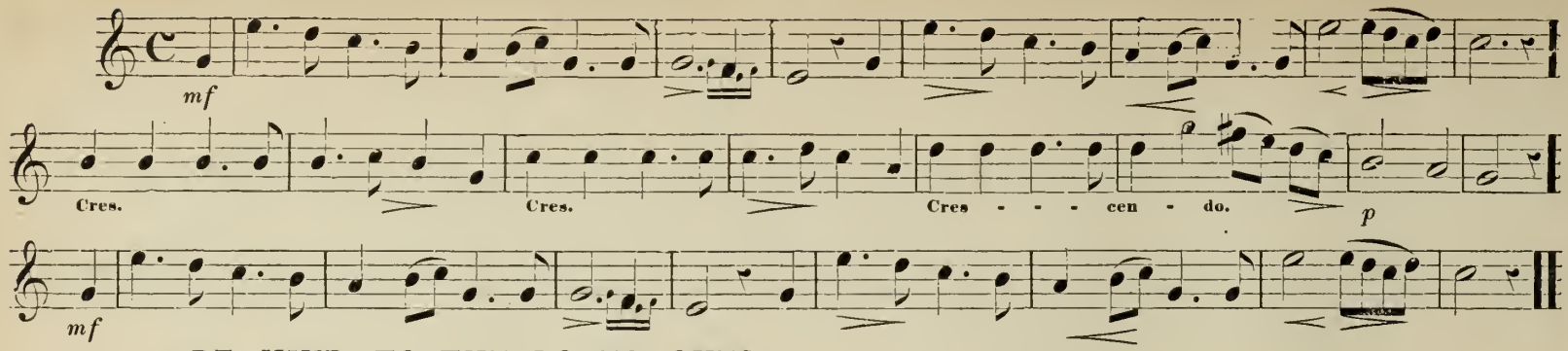
OPERATIC AIR. (IL PIRATE.)



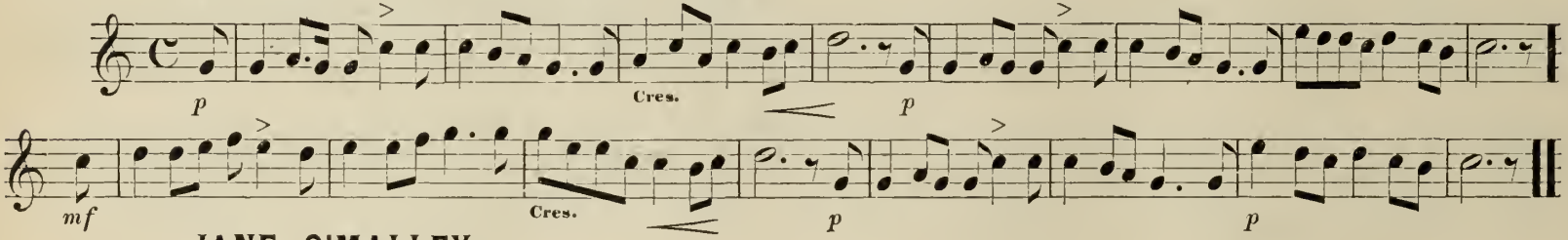
GAY PARIS. (LA TRAVIATA.)



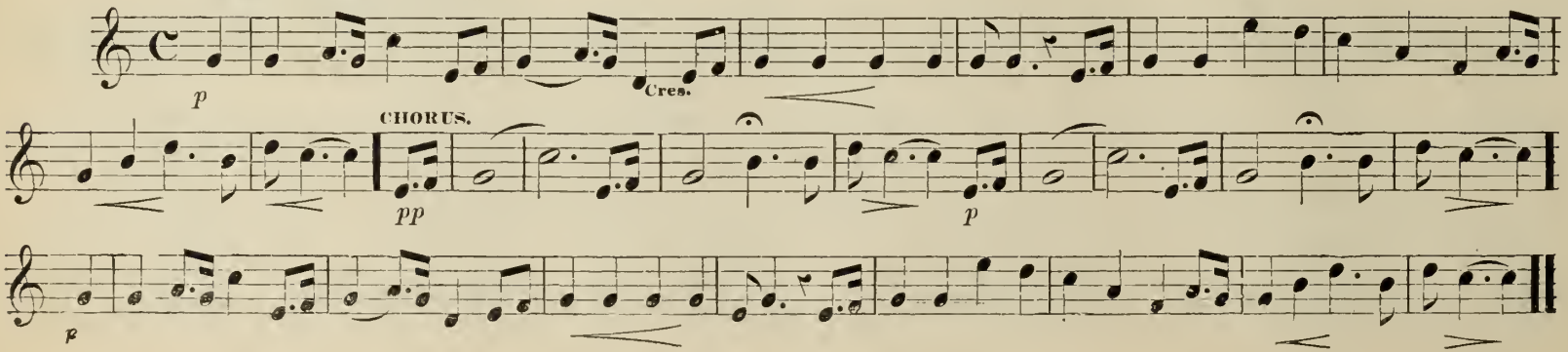
DEAREST SPOT ON EARTH TO ME.



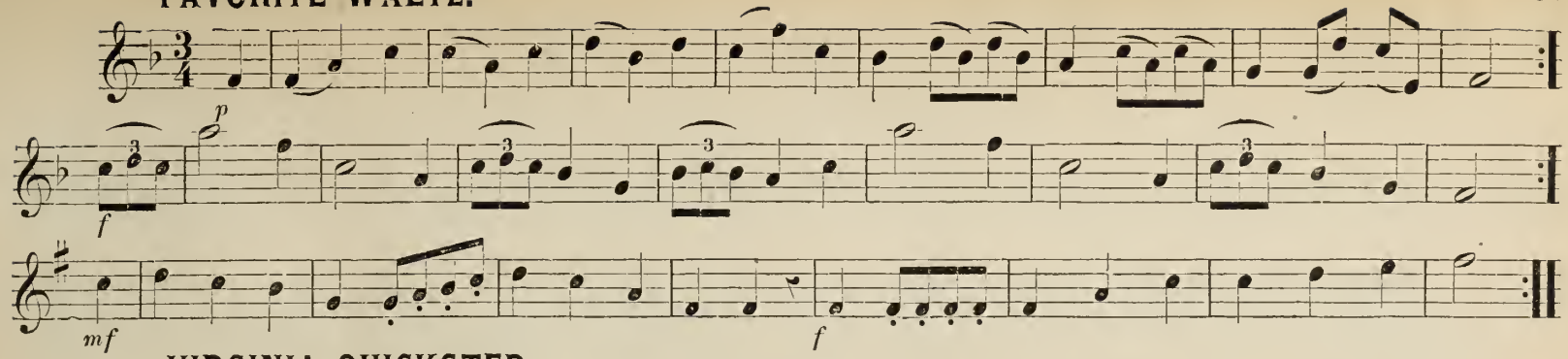
BE KIND TO THE LOVED ONES.



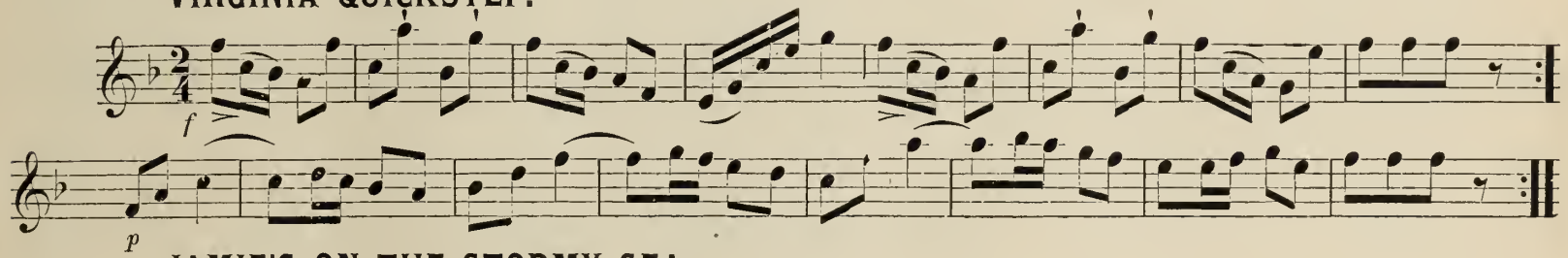
JANE O'MALLEY.



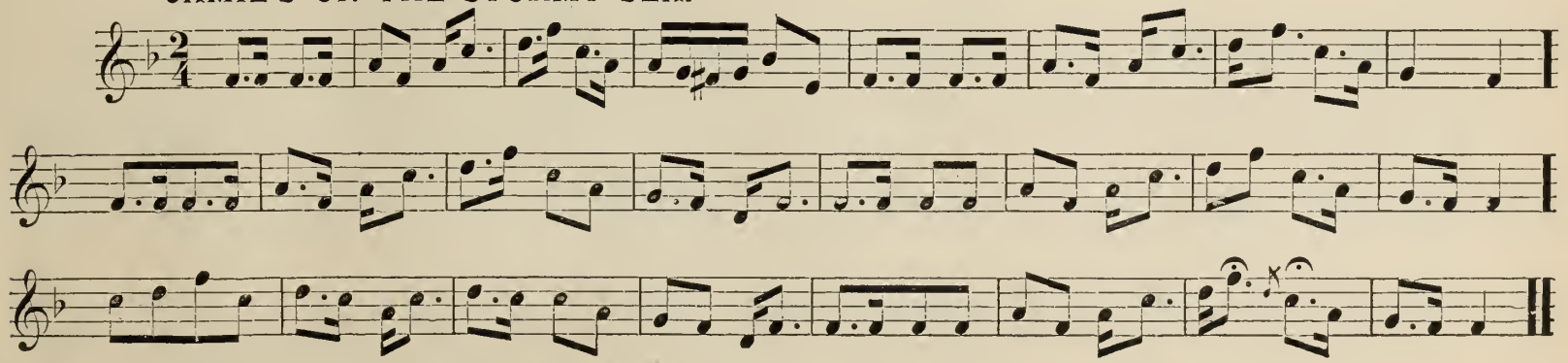
FAVORITE WALTZ.



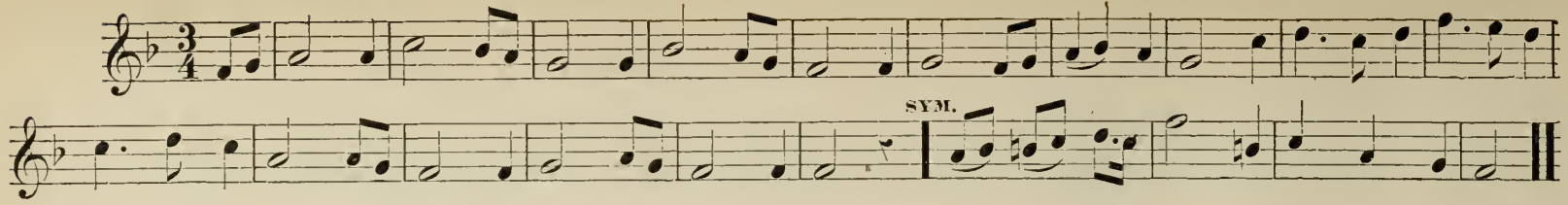
VIRGINIA QUICKSTEP.



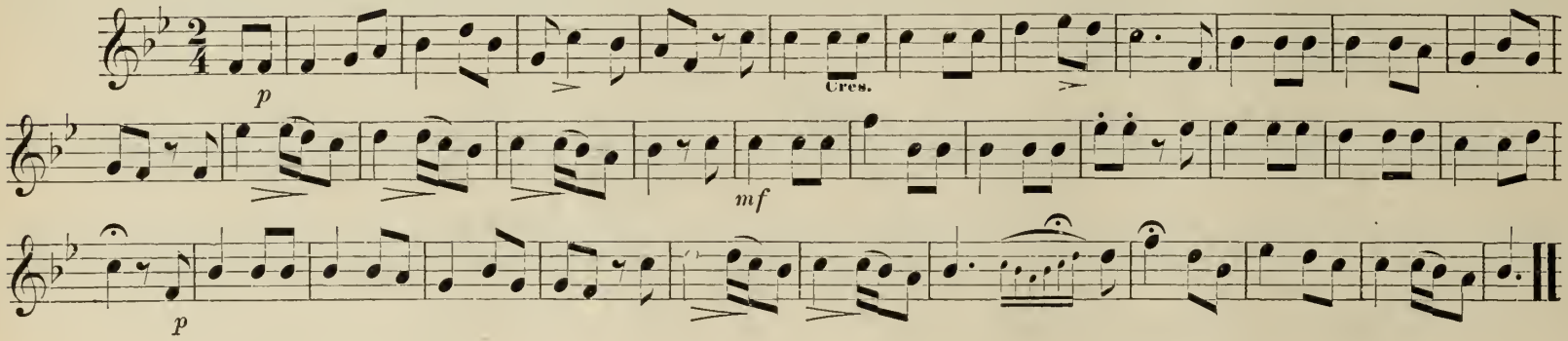
JAMIE'S ON THE STORMY SEA.



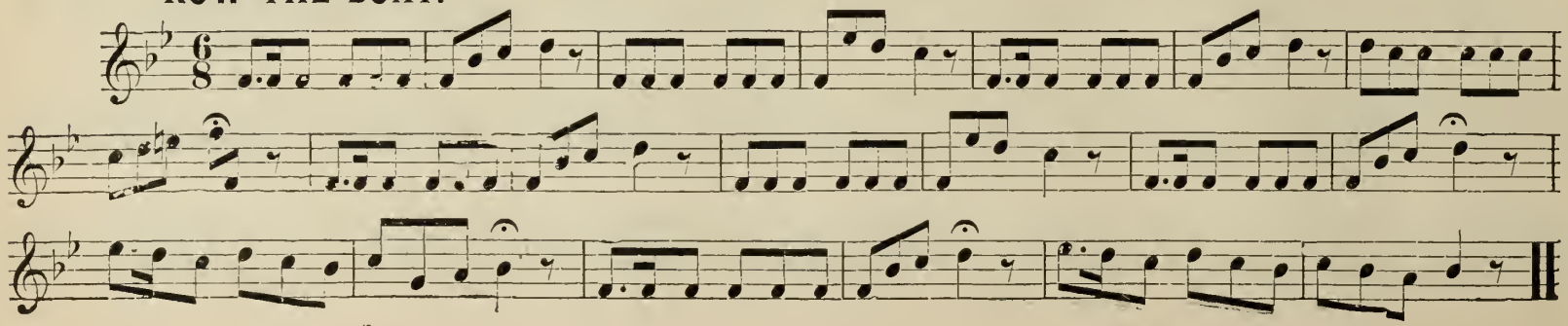
ARE WE ALMOST THERE?



GRAVE OF BONAPARTE.



ROW THE BOAT.



HOME QUICKSTEP.

Fine.

TRIO.

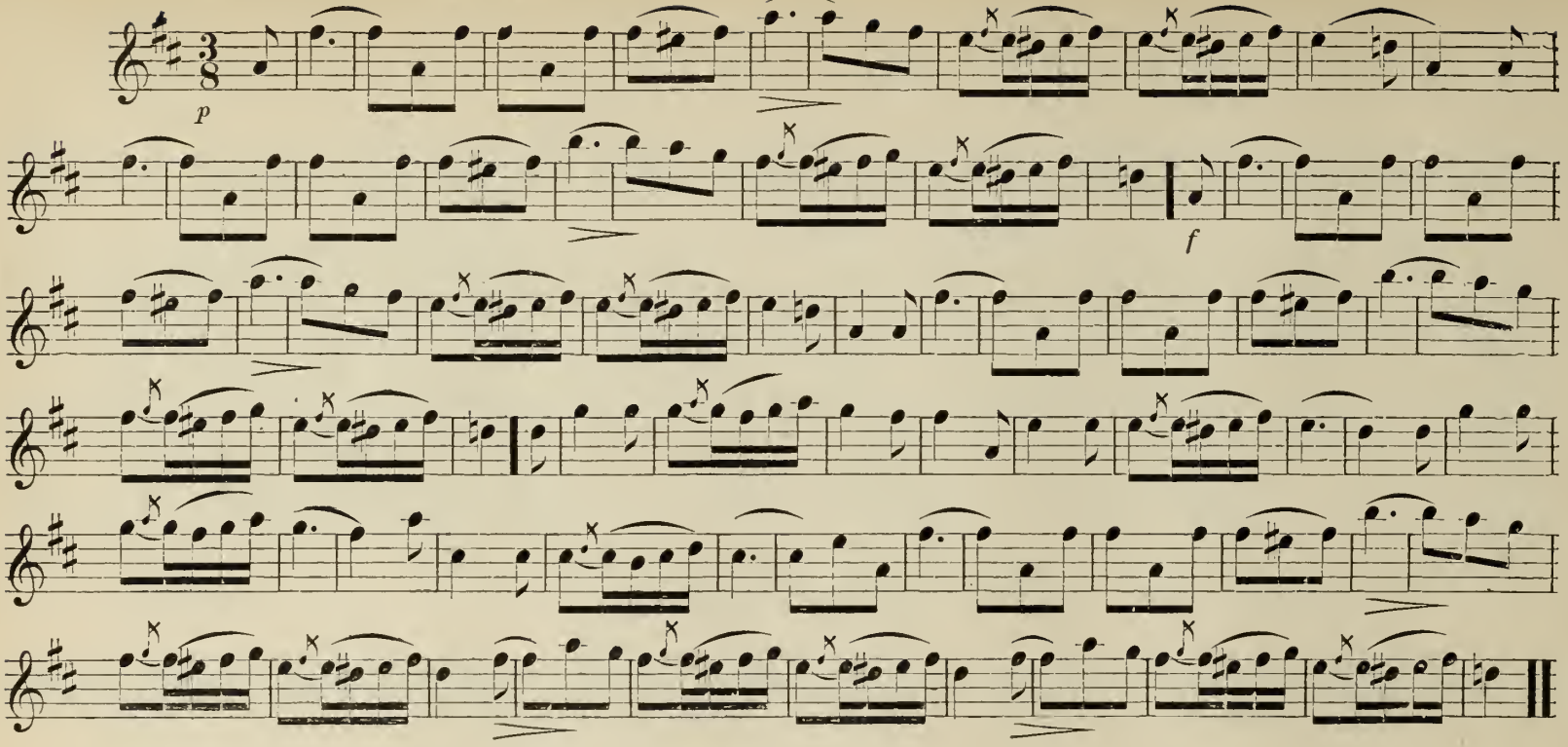
Da Capo al Fine.

I DREAMT THAT I DWELT IN MARBLE HALLS.

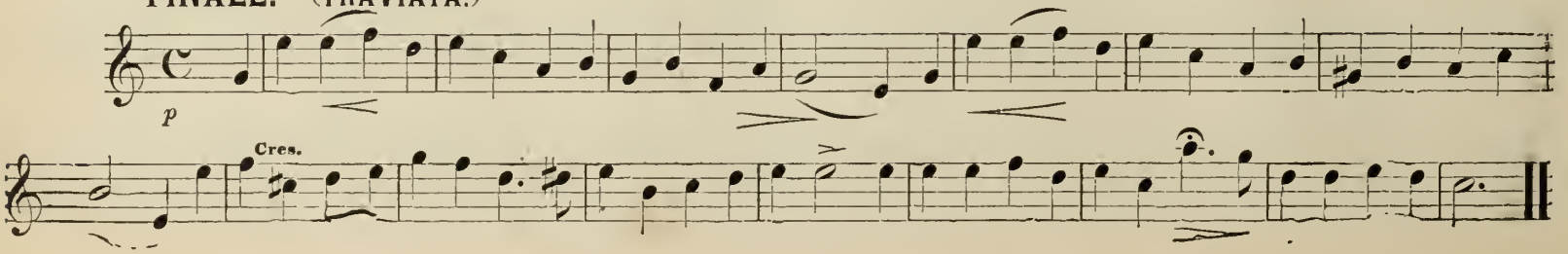
Andantino.

pp

BRINDISI. (FROM TRAVIATA.)



FINALE. (TRAVIATA.)



WILD FLOWERS. (LUCIA)

Andante con espr.

Dolce.

Cres.

Rall.

Dim.

PRISON DUETT. (IL TROVATORE.)

Andantino.

f *p* *f*

Dim.

p *pp*

Cres.

f *pp*

mp

Dol.

Dim. *pp*

Cres. un poco.

Dim.

pp

Dim. e Rall.

DI PROVENZA. (IN WHISPERS SOFT.)

"La Traviata."

Andante mod.

Dol.

Dol.

Con Espress.

Cres.

Dim. e rall.

SEMPRE LIBERA. (EVER FREE I WANDER.)

"Traviata."

Allegro.

AIR OF ROBERT.

"Robert Le Diable."

Allo. brillante.

Fine.

D.C.

LUCIA MARCH.

Moderato mosso.

f

CHI MI FRENA. (LUCIA.)

Larghetto.

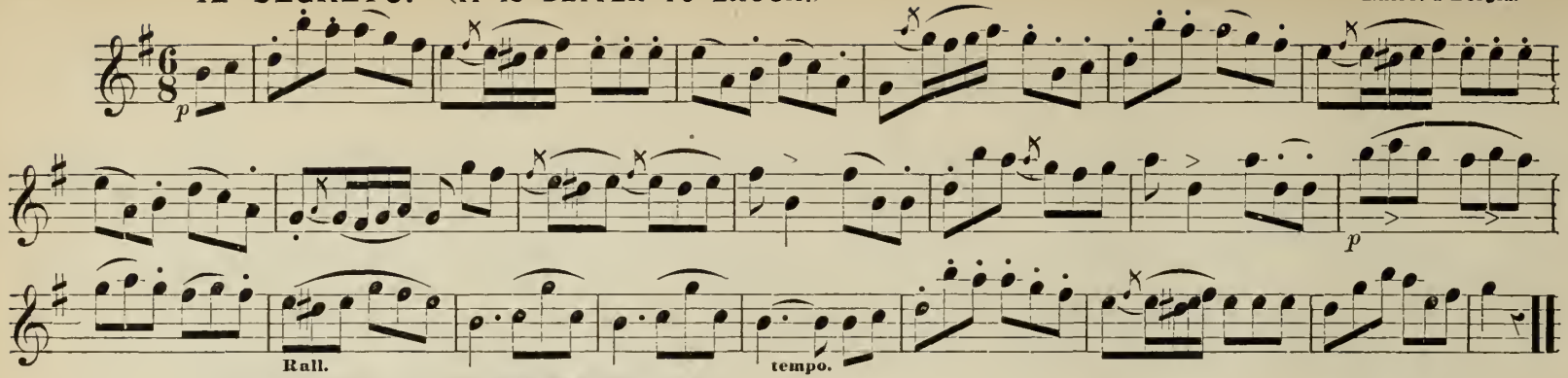
zf p mf zf f Dim.

OH, WHAT A LOAD!

D.C.

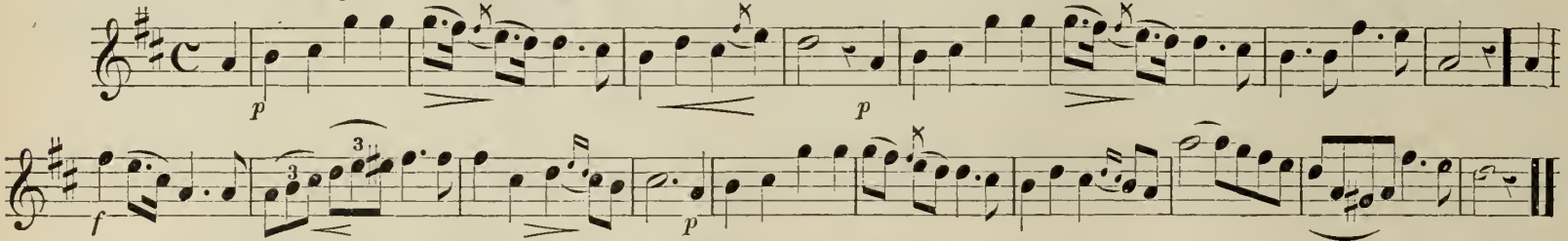
IL SEGRETO. (IT IS BETTER TO LAUGH.)

"Lucretia Borgia."



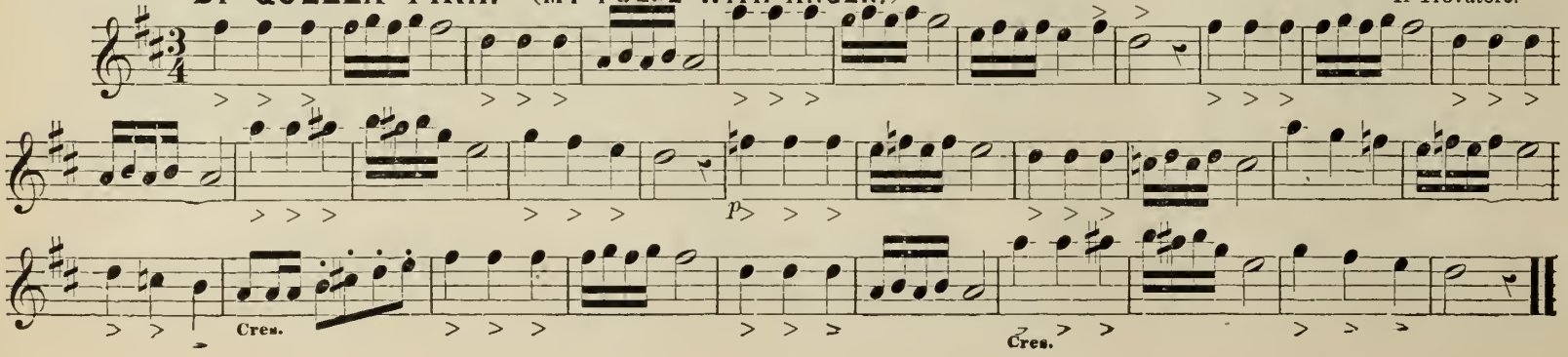
THEN YOU'LL REMEMBER ME.

"Bohemian Girl."

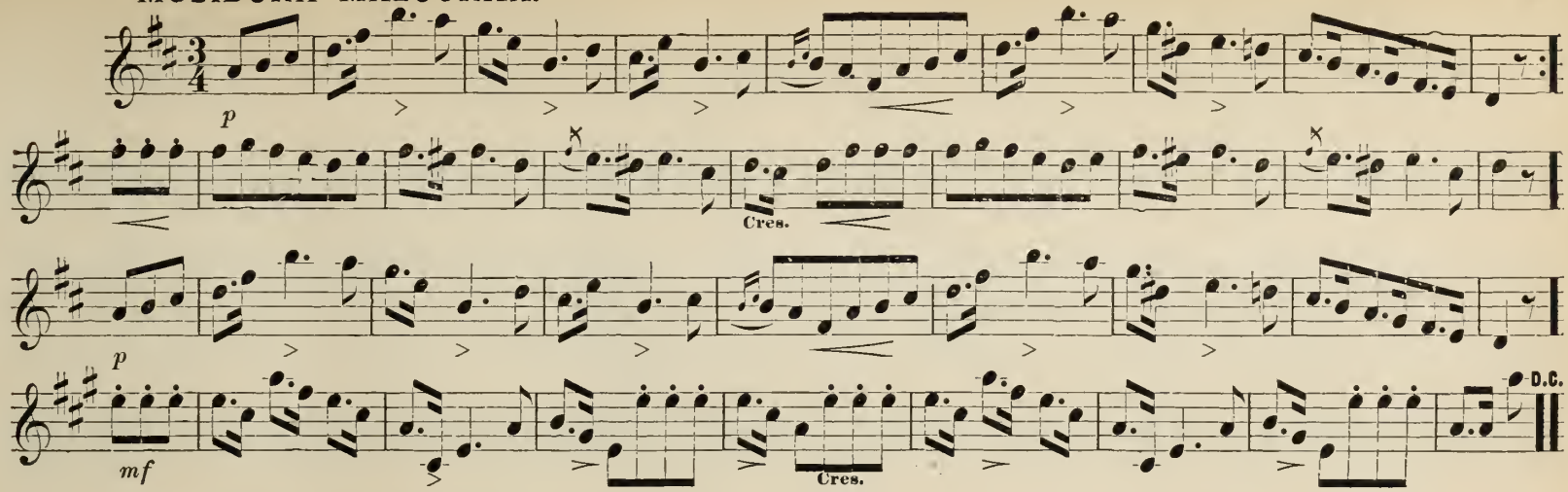


DI QUELLA PIRA. (MY PULSE WITH ANGER.)

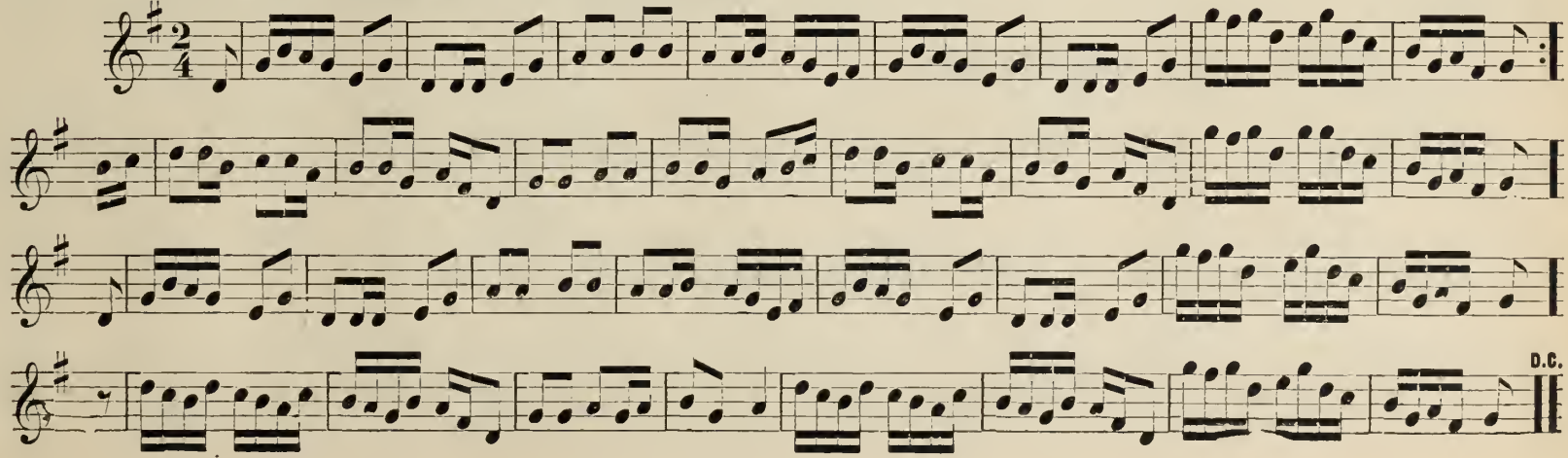
"Il Trovatore."



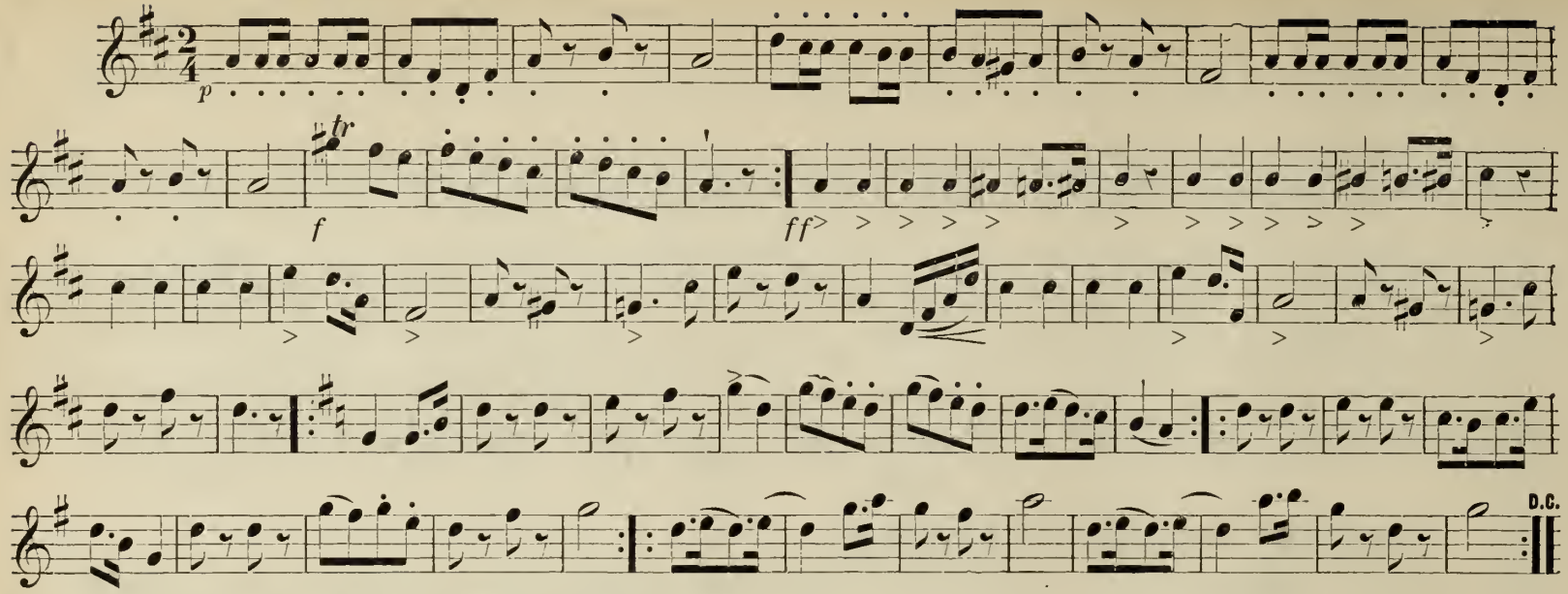
MUSIDORA MAZOURKA.



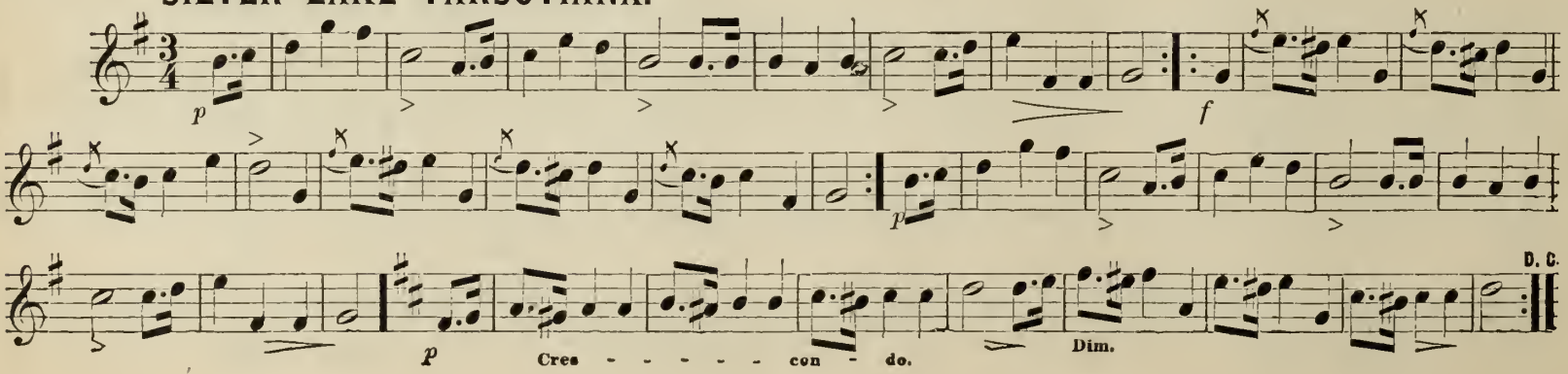
ORIGINAL ARKANSAS TRAVELLER.



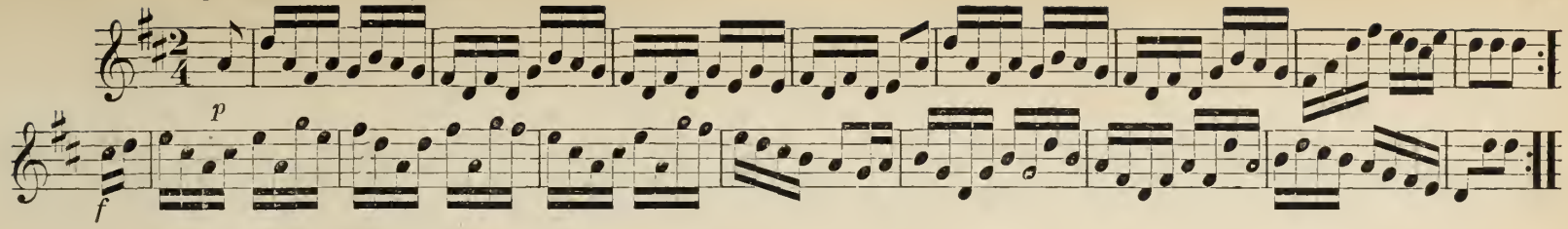
STURM MARSCH GALOP.



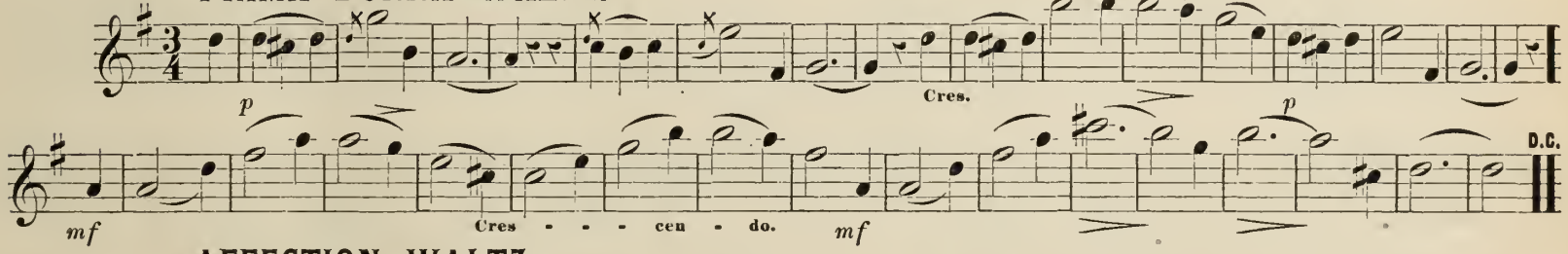
SILVER LAKE VARSOVIANA.



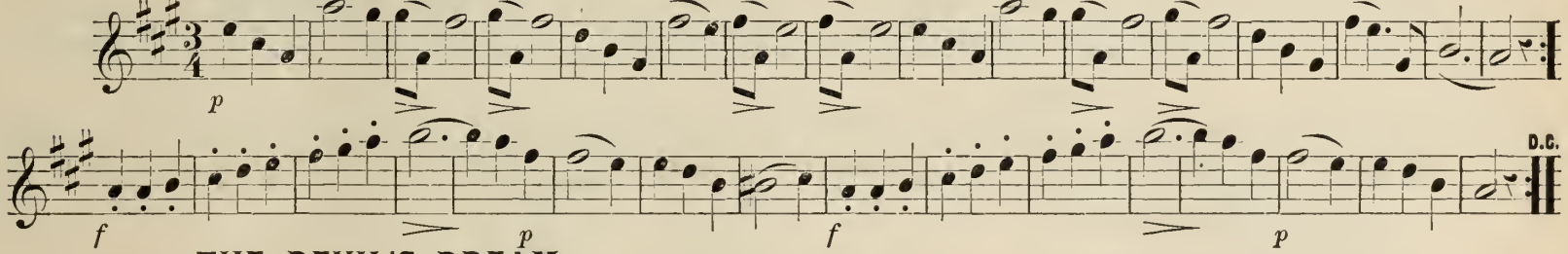
SAILORS' HORNPIPE.



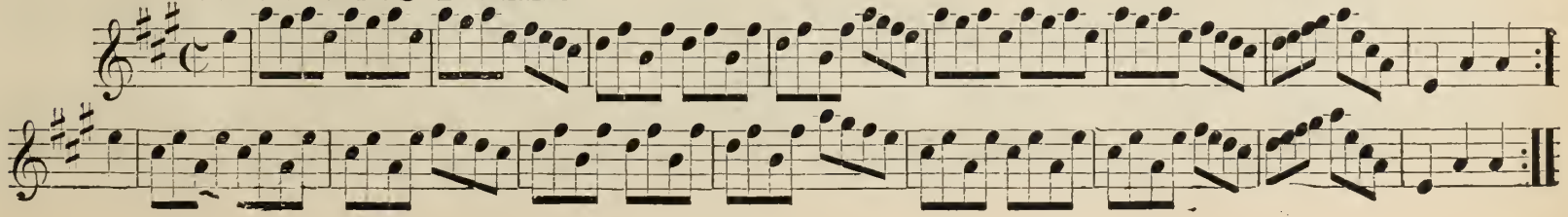
PRIMA DONNA WALTZ.



AFFECTION WALTZ.

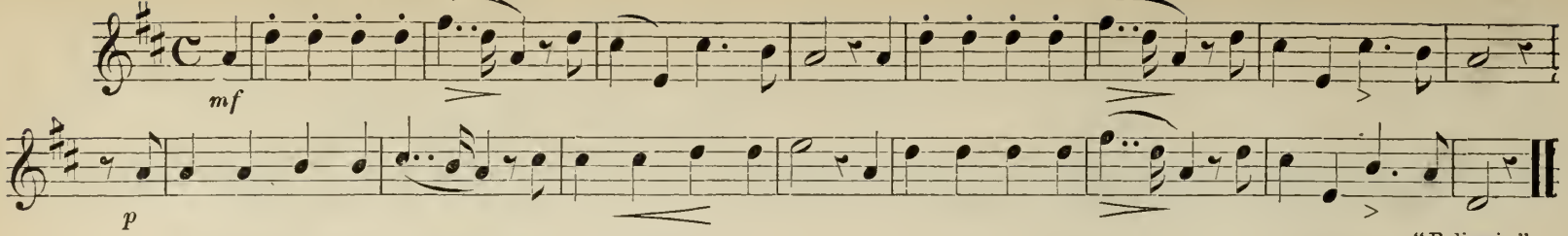


THE DEVIL'S DREAM.



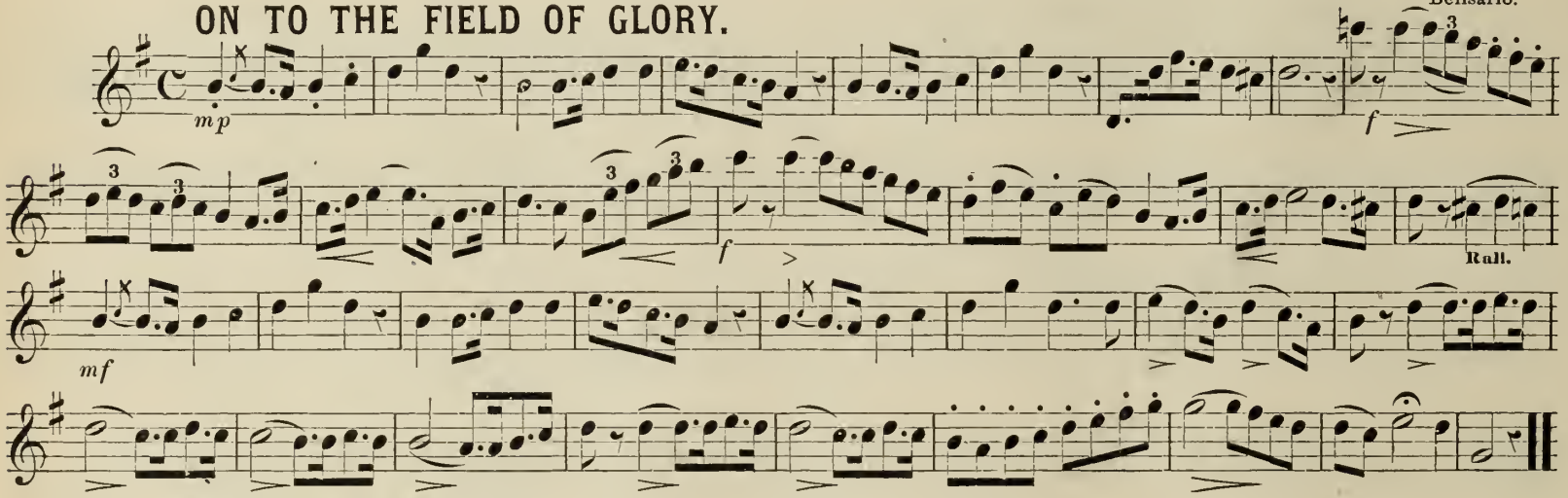
IL SUON DELL'ARPE.

"Poliuto."



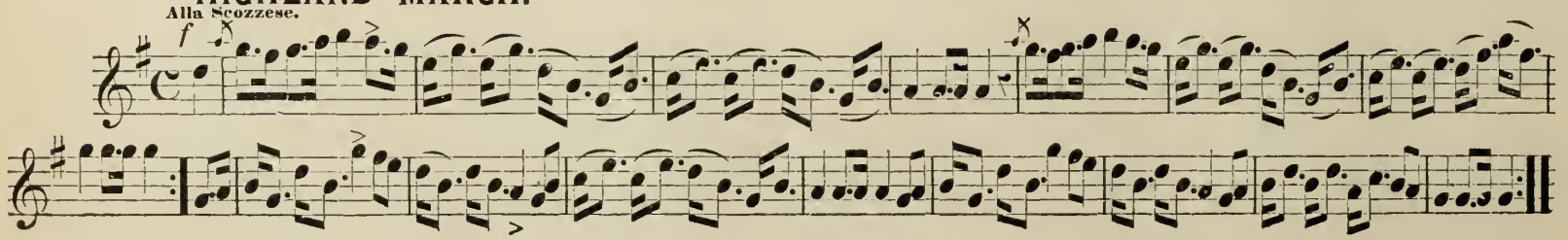
ON TO THE FIELD OF GLORY.

"Belisario."

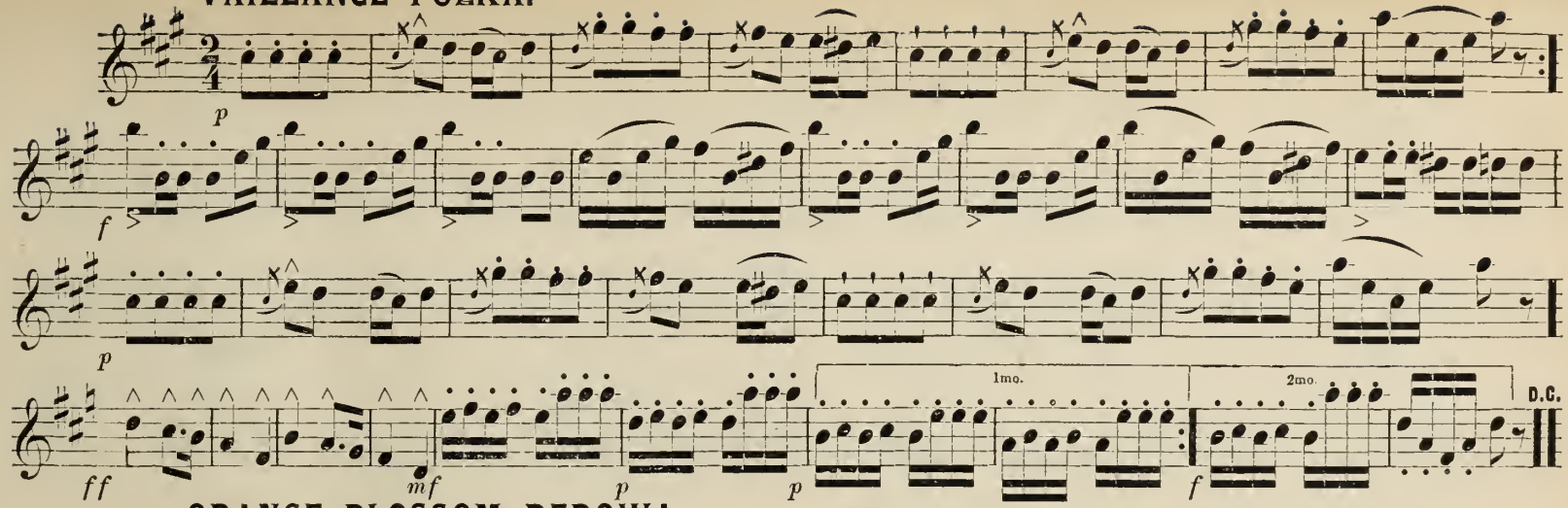


HIGHLAND MARCH.

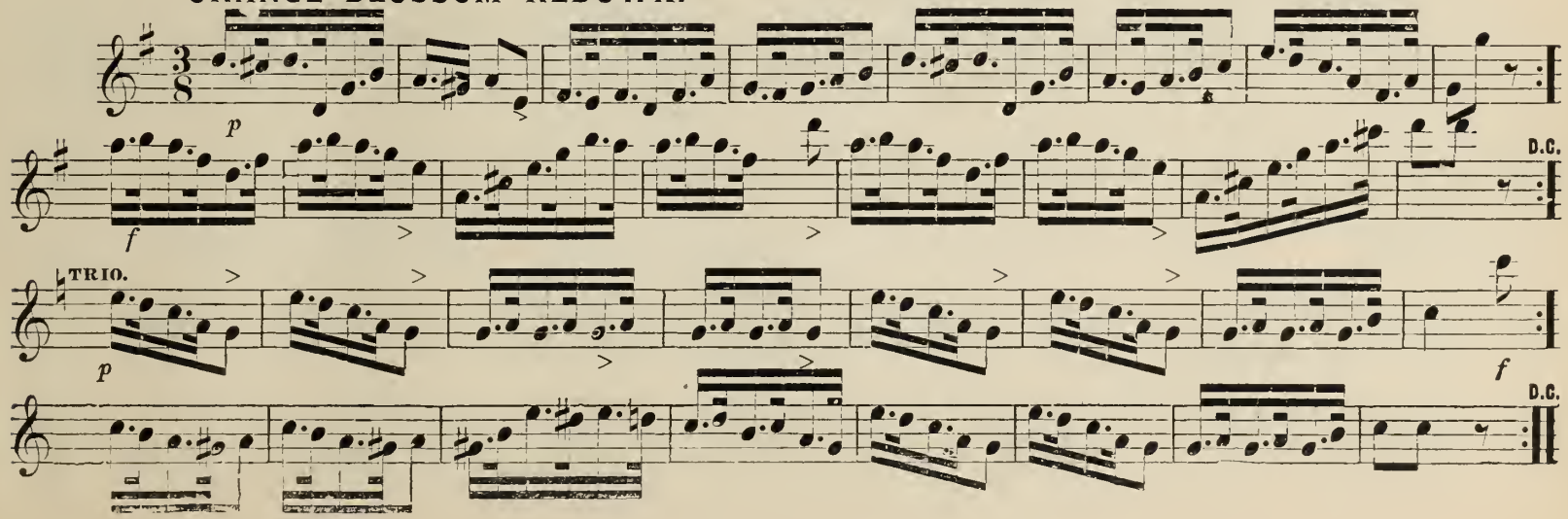
Alla Scozzese.



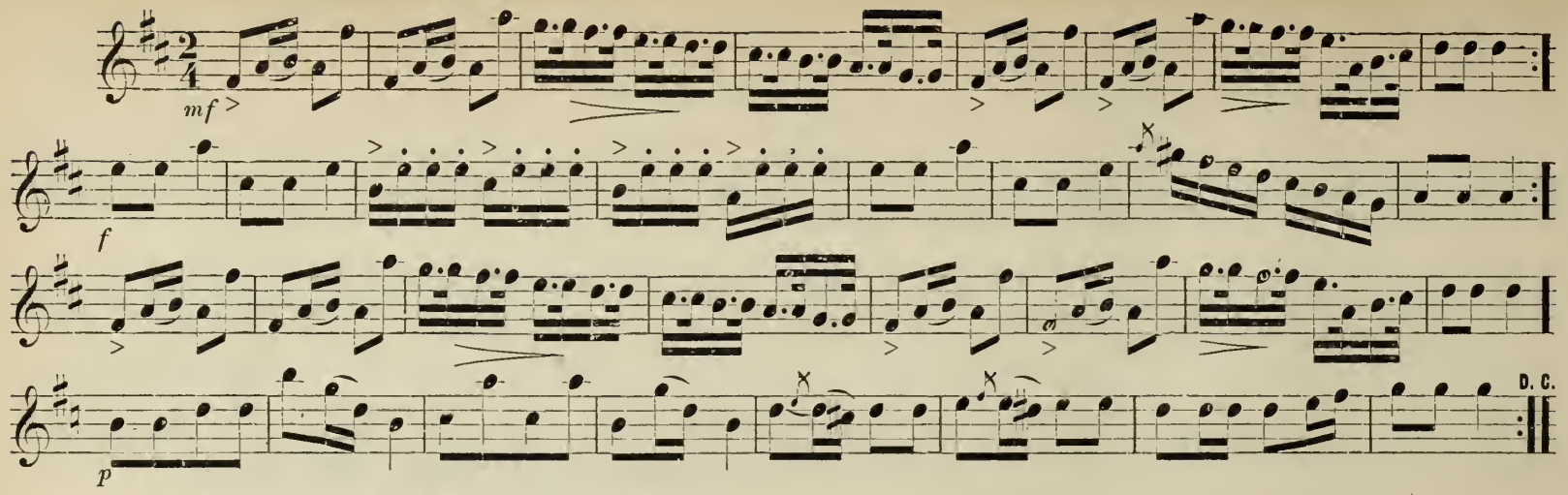
VAILLANCE POLKA.



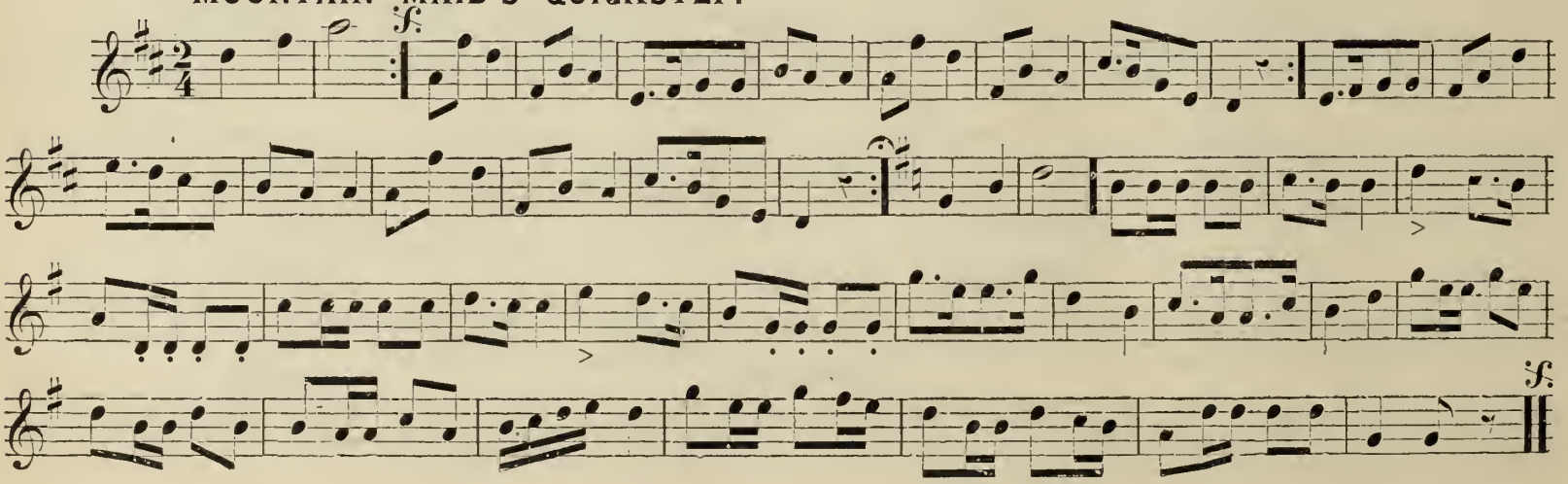
ORANGE BLOSSOM REDOWA.



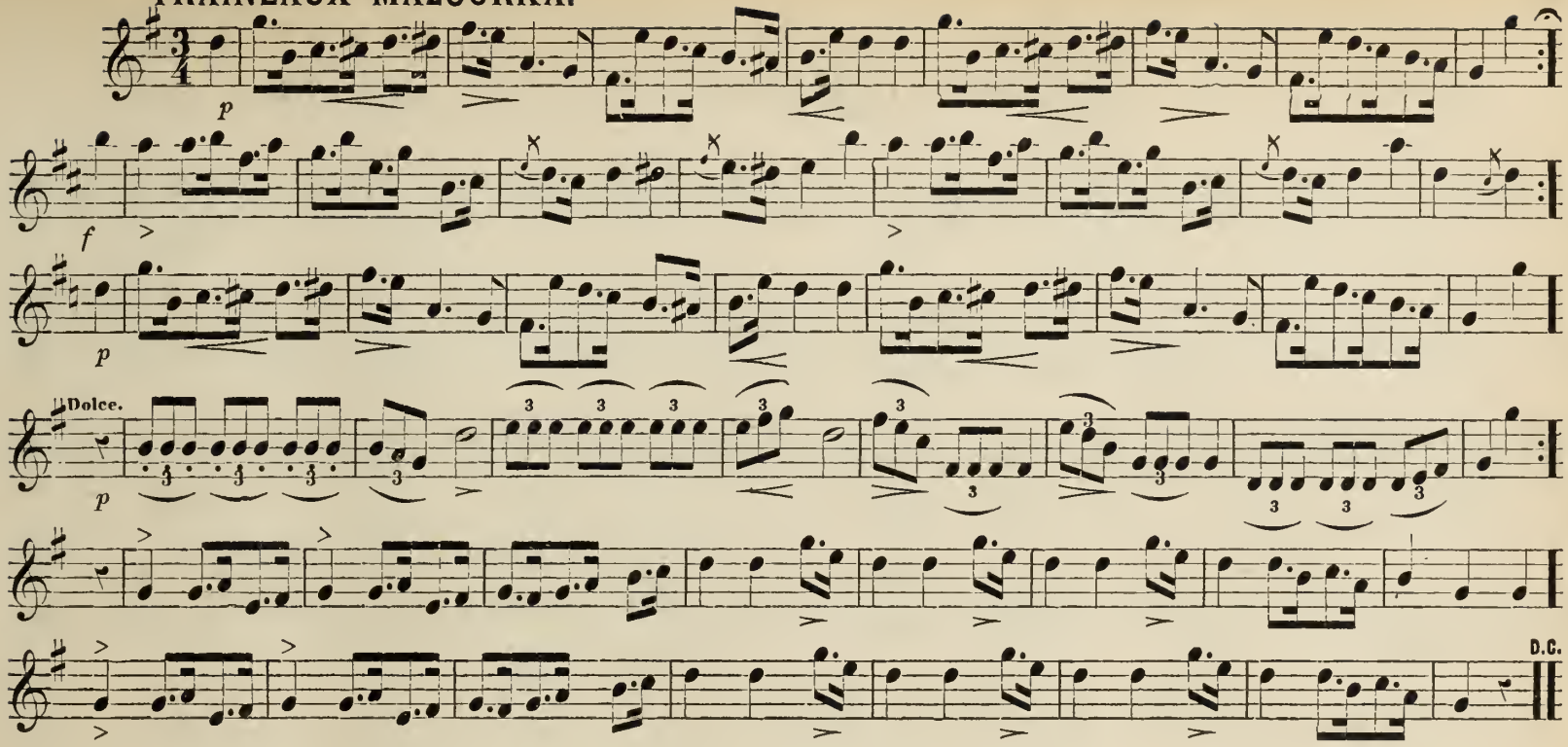
ROCHESTER SCHOTTISCH.



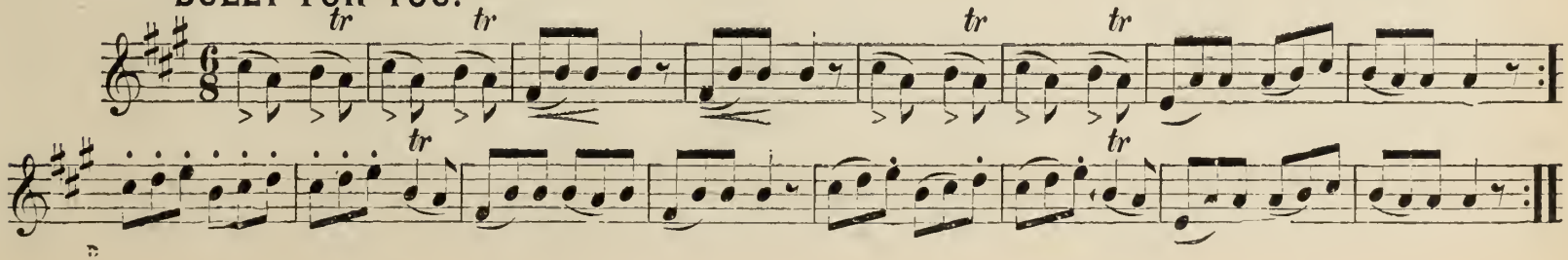
MOUNTAIN MAID'S QUICKSTEP.



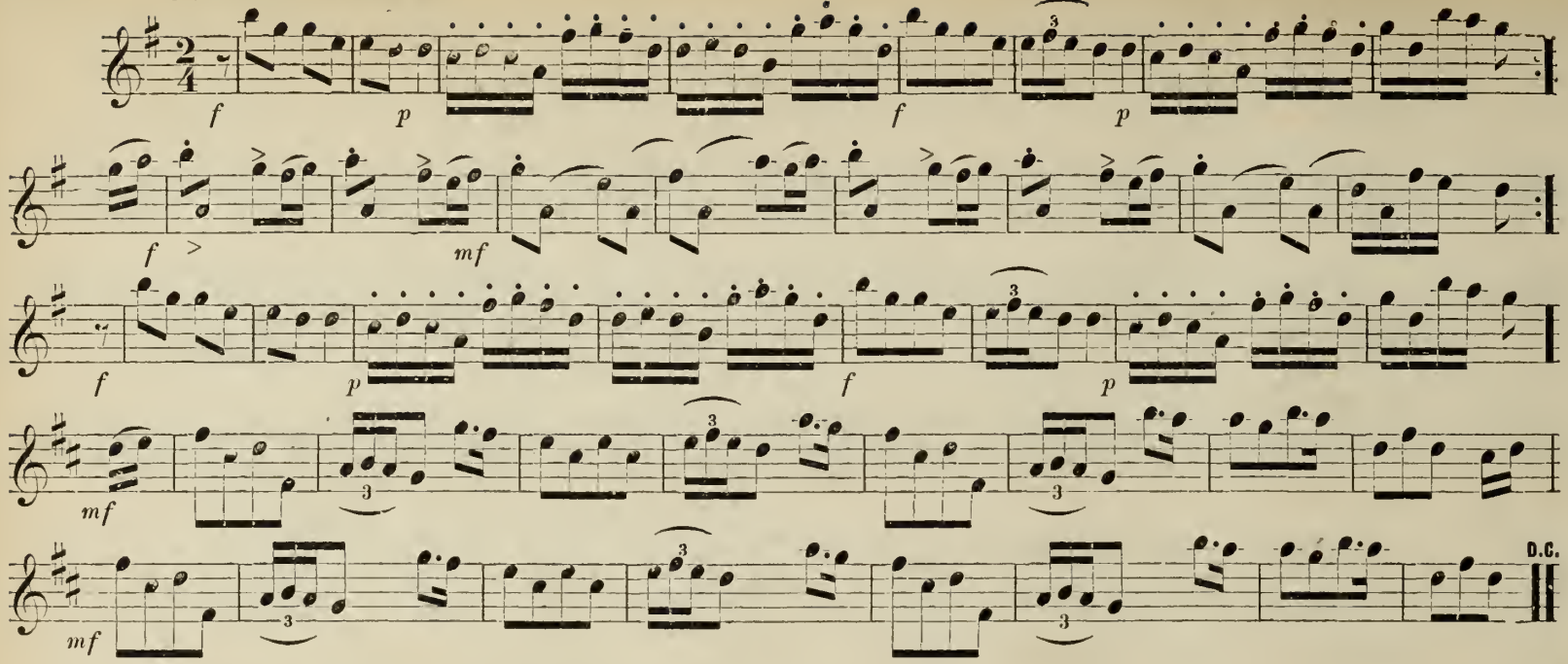
TRAINEAUX MAZOURKA.



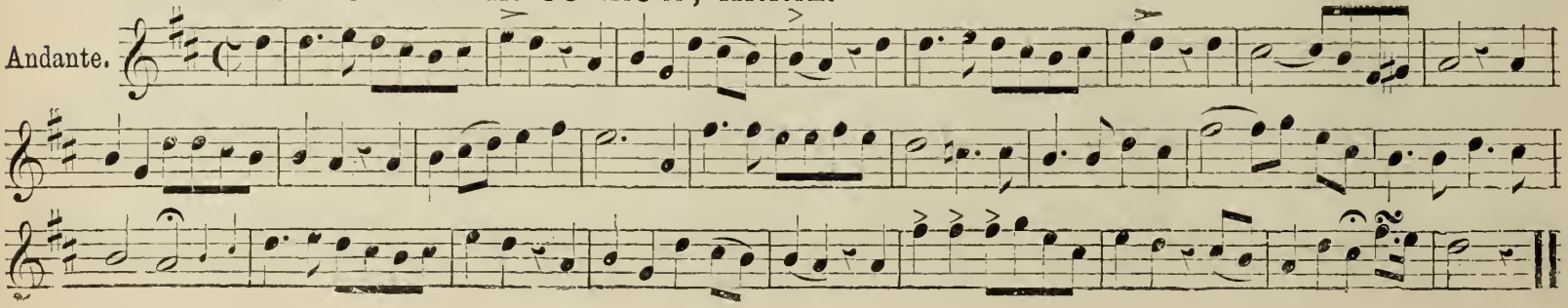
"BULLY FOR YOU."



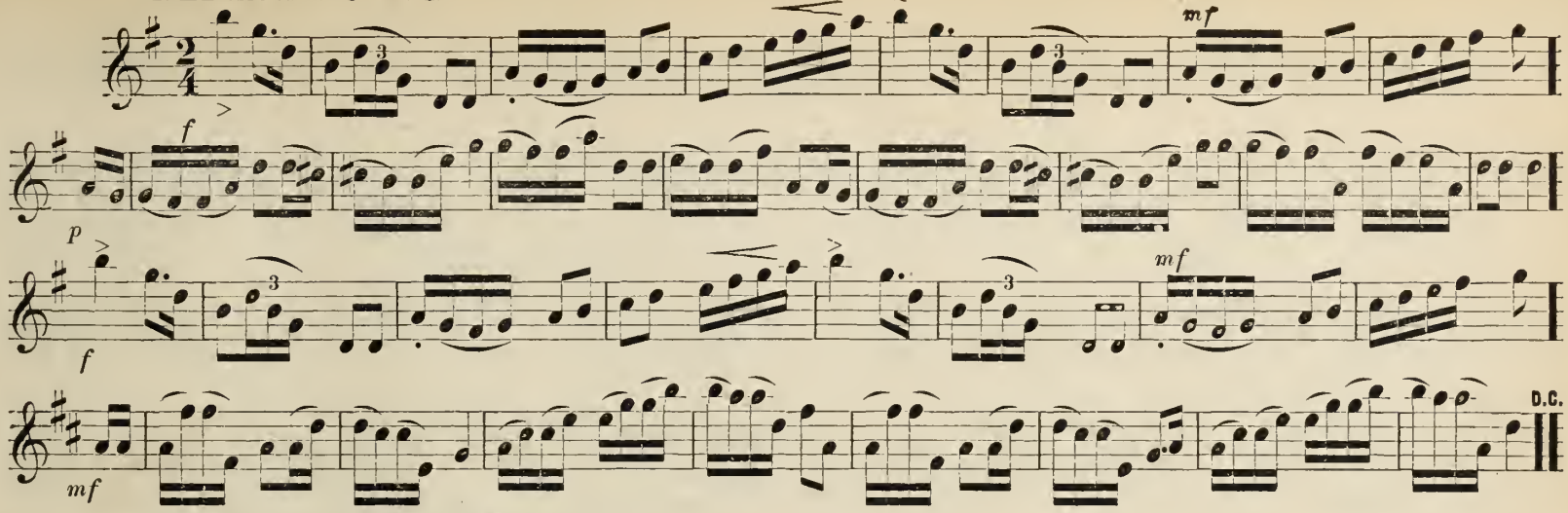
SONTAG POLKA.



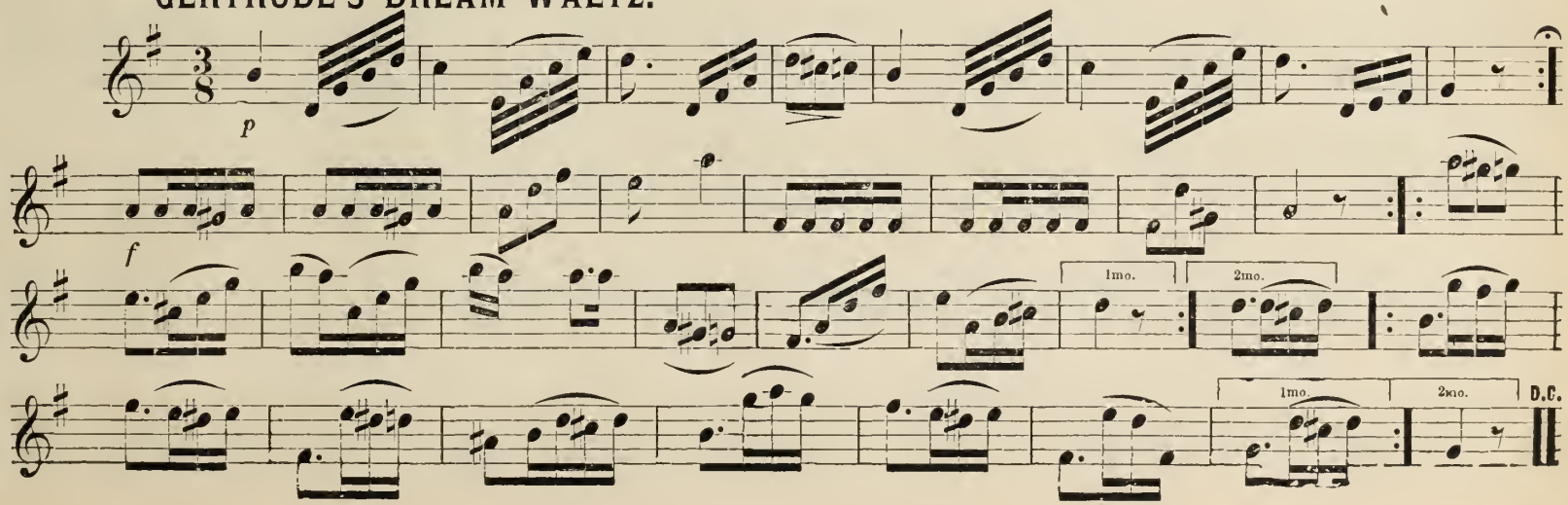
I'M LEAVING THEE IN SORROW, ANNIE.



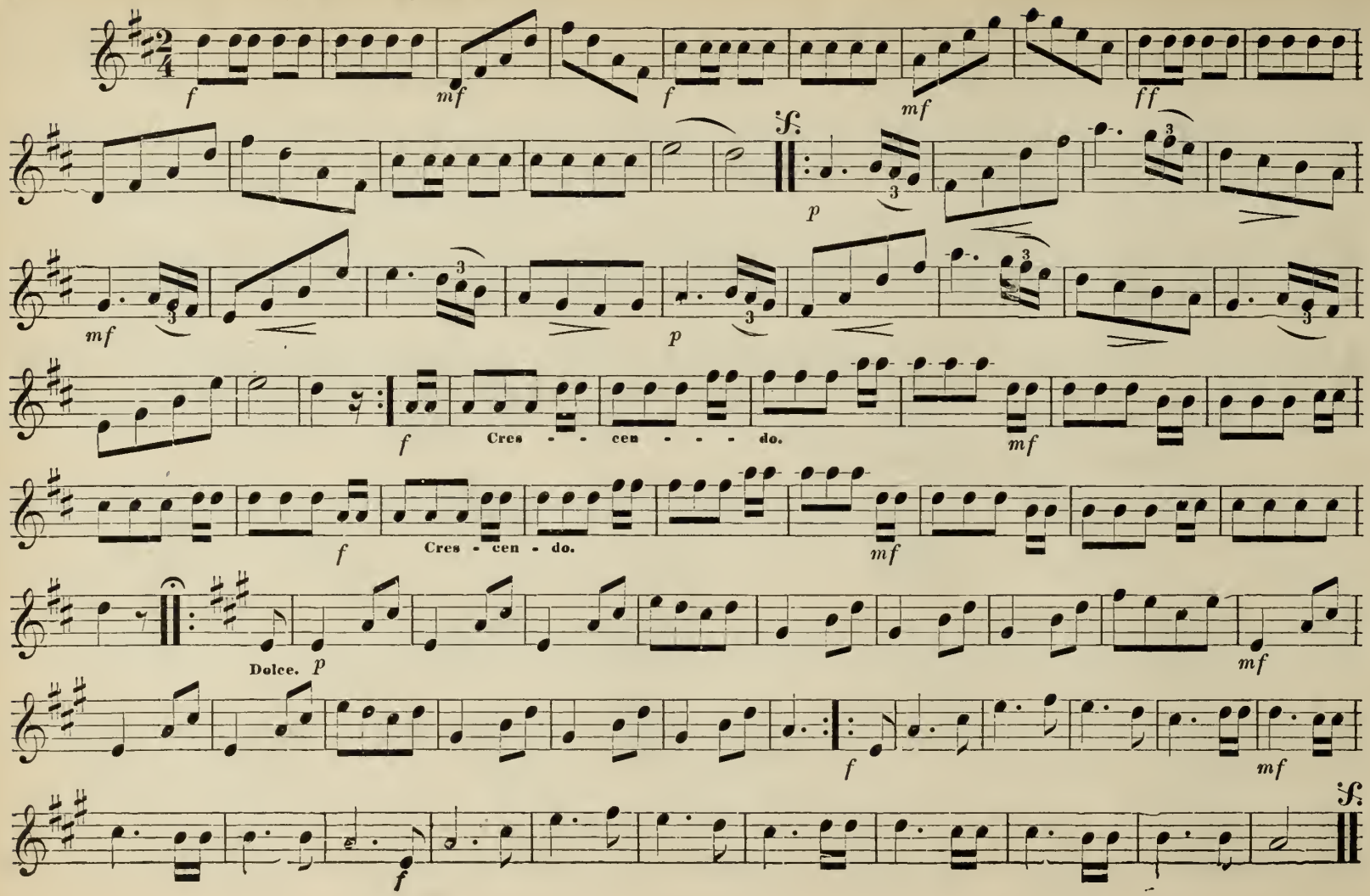
HEBREW POLKA.



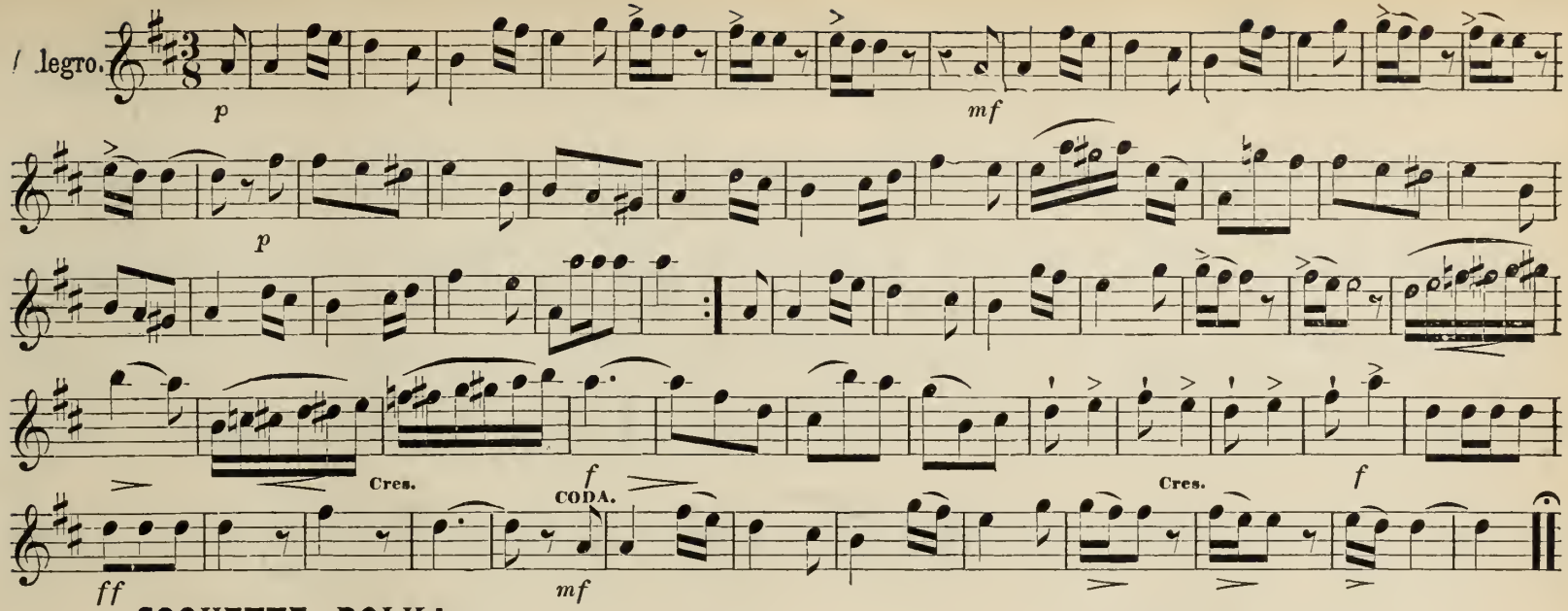
GERTRUDE'S DREAM WALTZ.



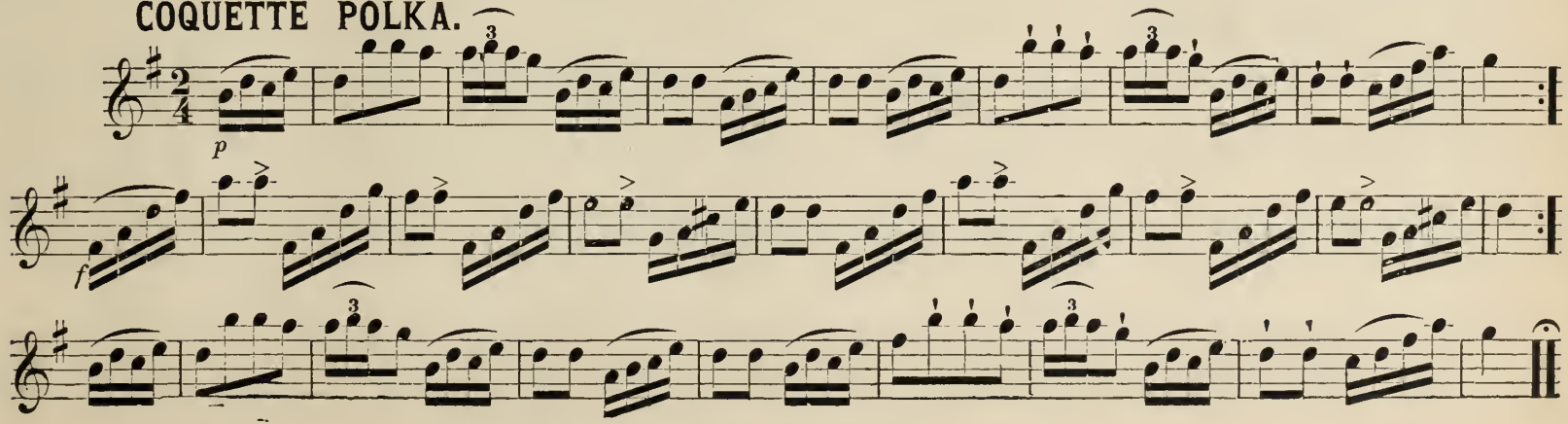
PRIZE BANNER QUICKSTEP.



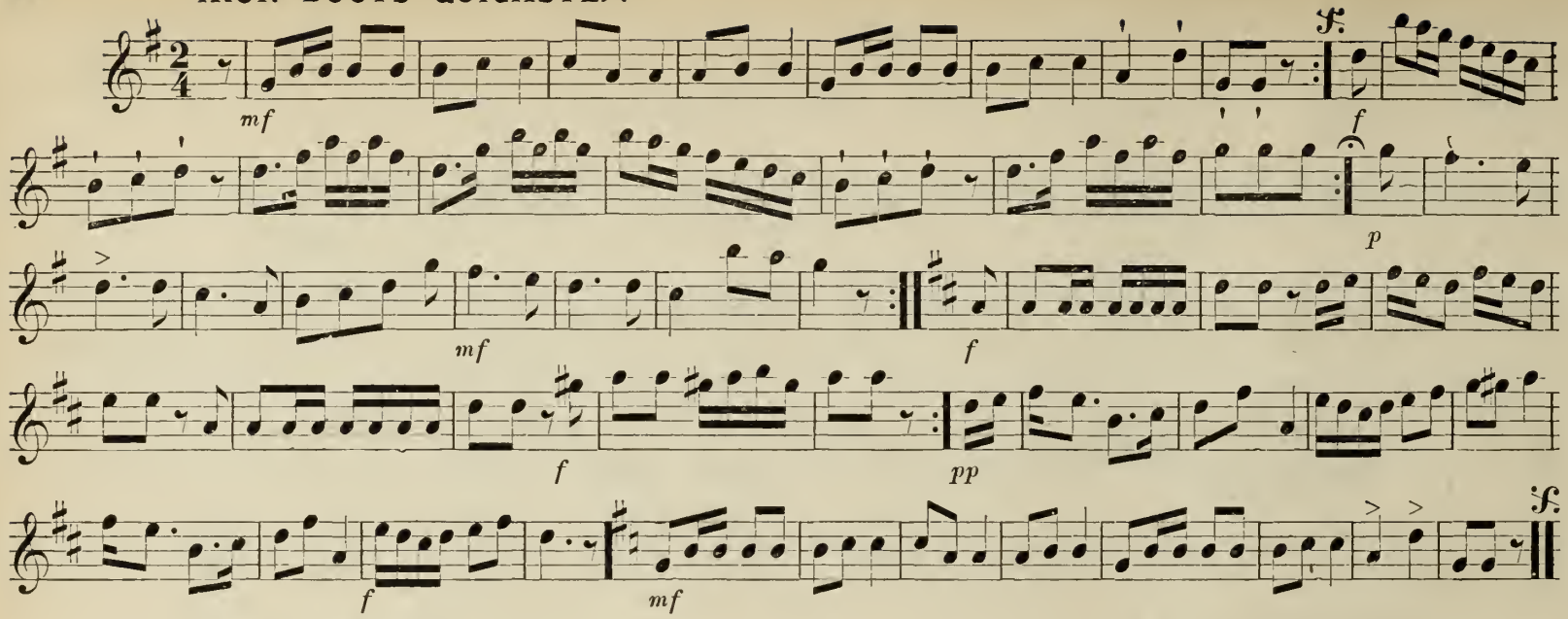
RICCI'S FAVORITE WALTZ.



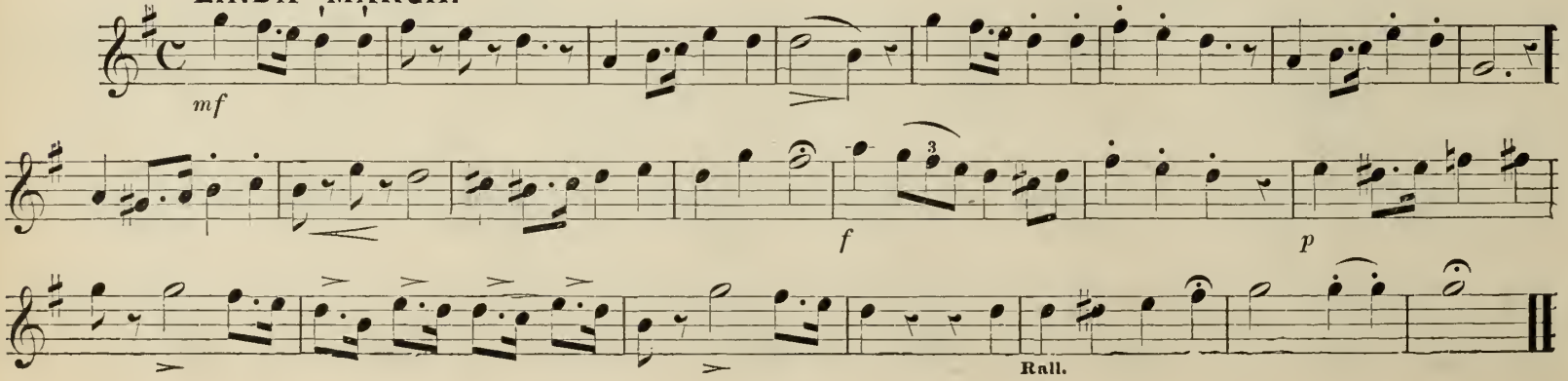
COQUETTE POLKA.



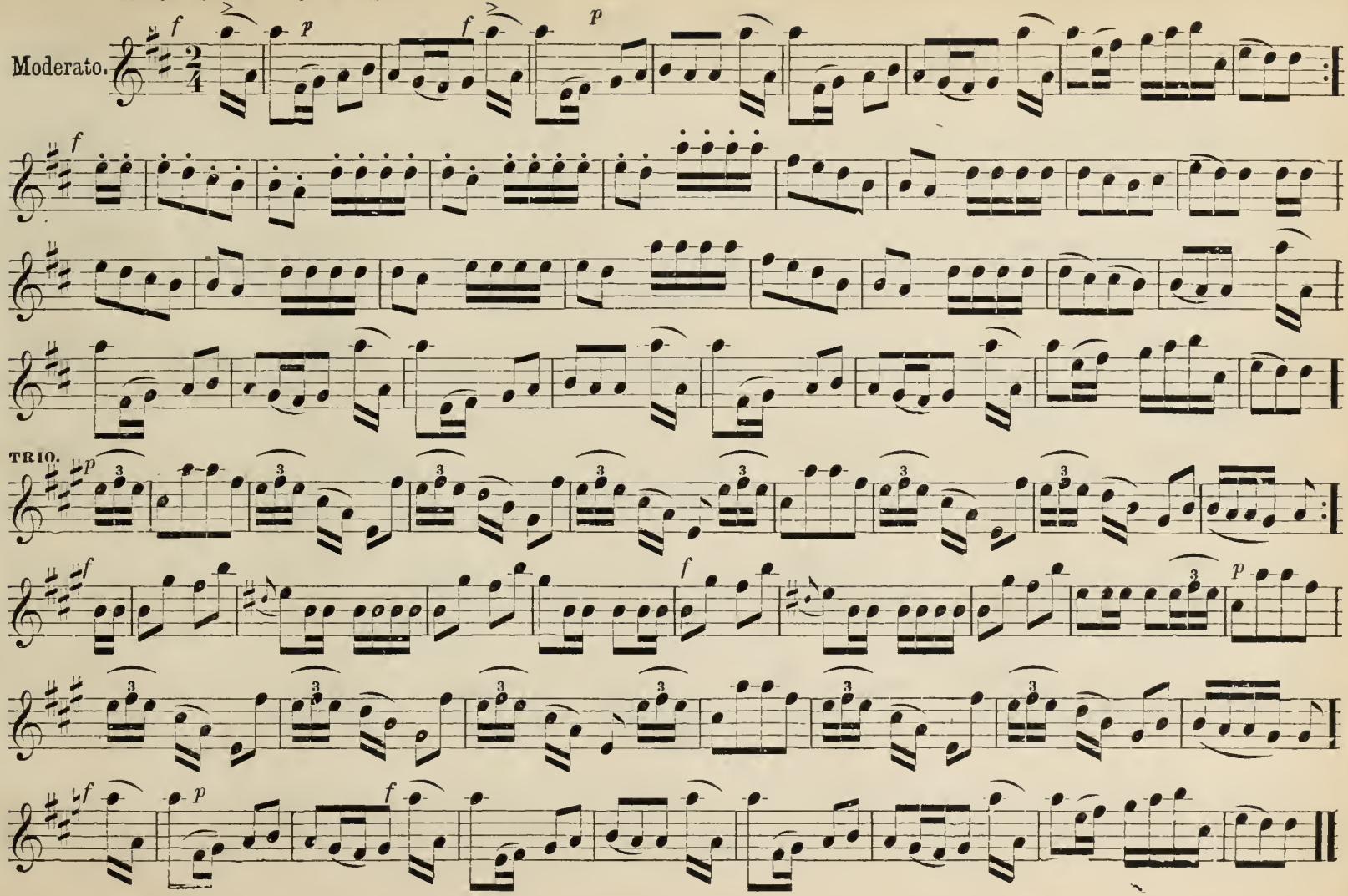
IRON BOOTS QUICKSTEP.



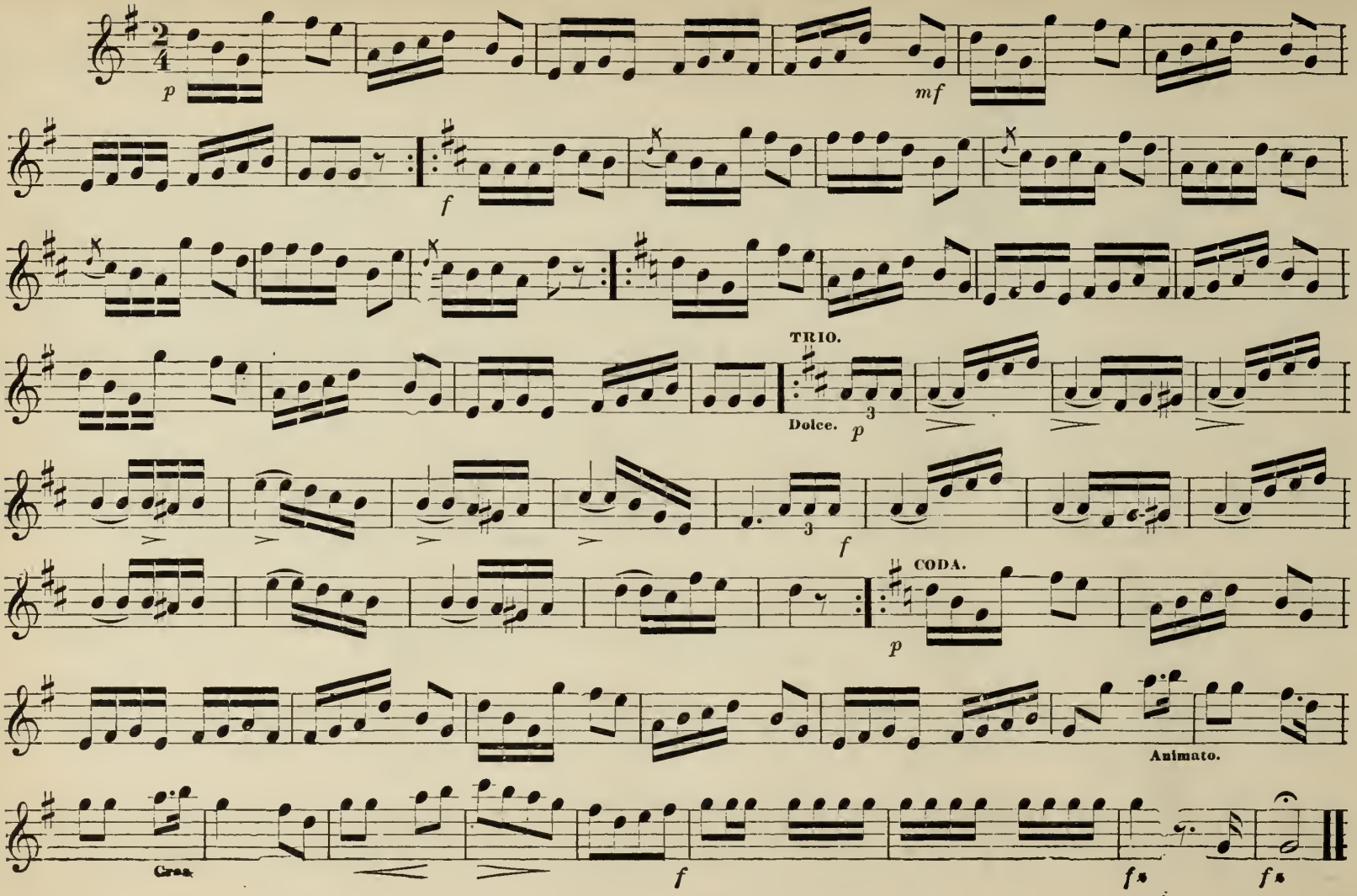
LINDA MARCH.



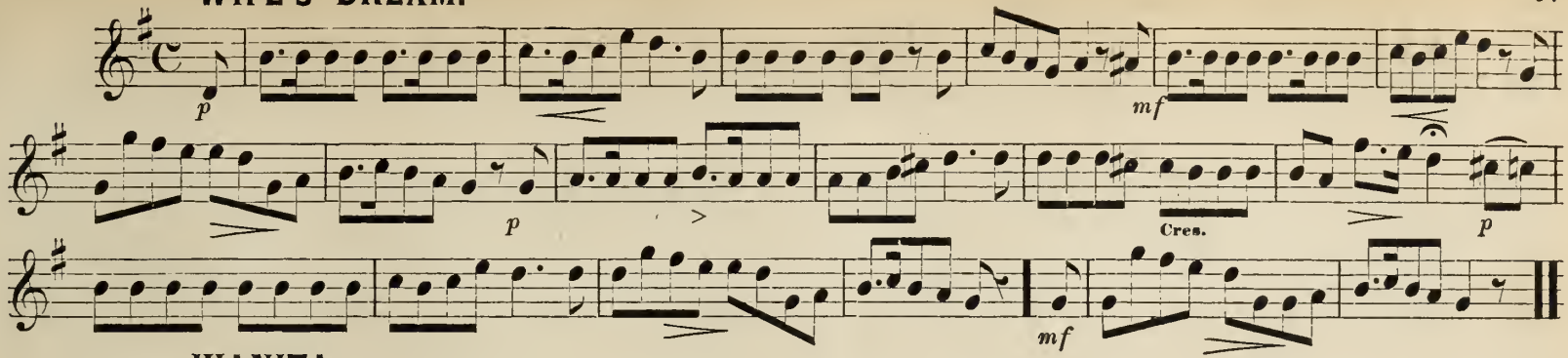
LEONORA POLKA.



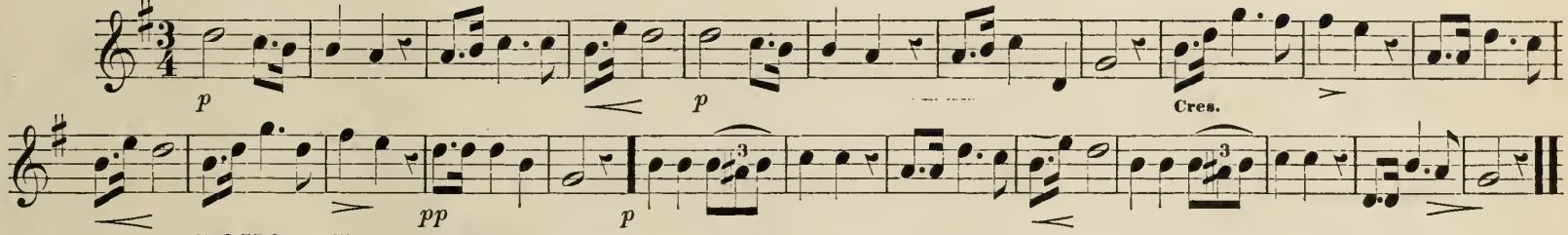
GREAT EASTERN POLKA.



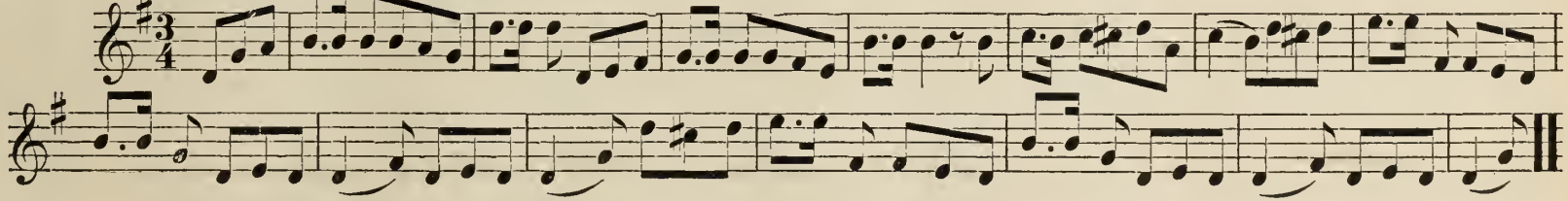
WIFE'S DREAM.



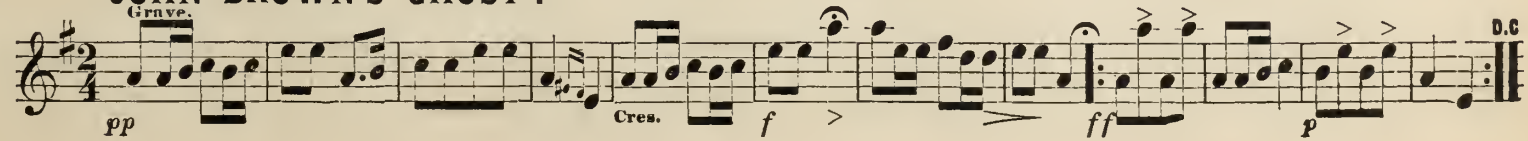
JUANITA.



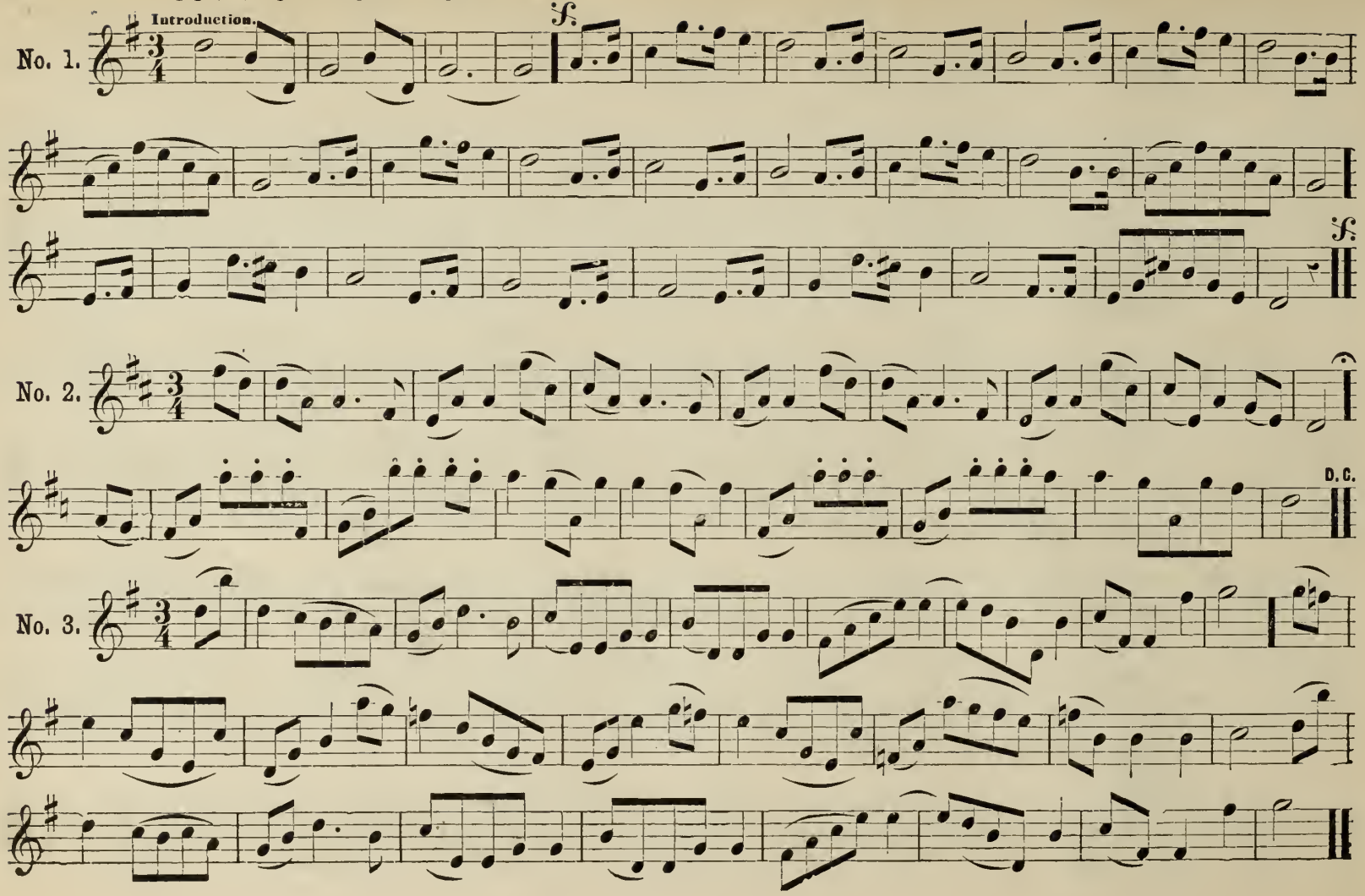
LONG AND WEARY DAY.



JOHN BROWN'S GHOST!



SOUNDS FROM HOME.



SOUNDS FROM HOME. (CONCLUDED.)

No. 4.

f. tr tr tr tr tr tr Fine.

tr tr tr tr tr tr Segno al Fine.

Piu Allegro.

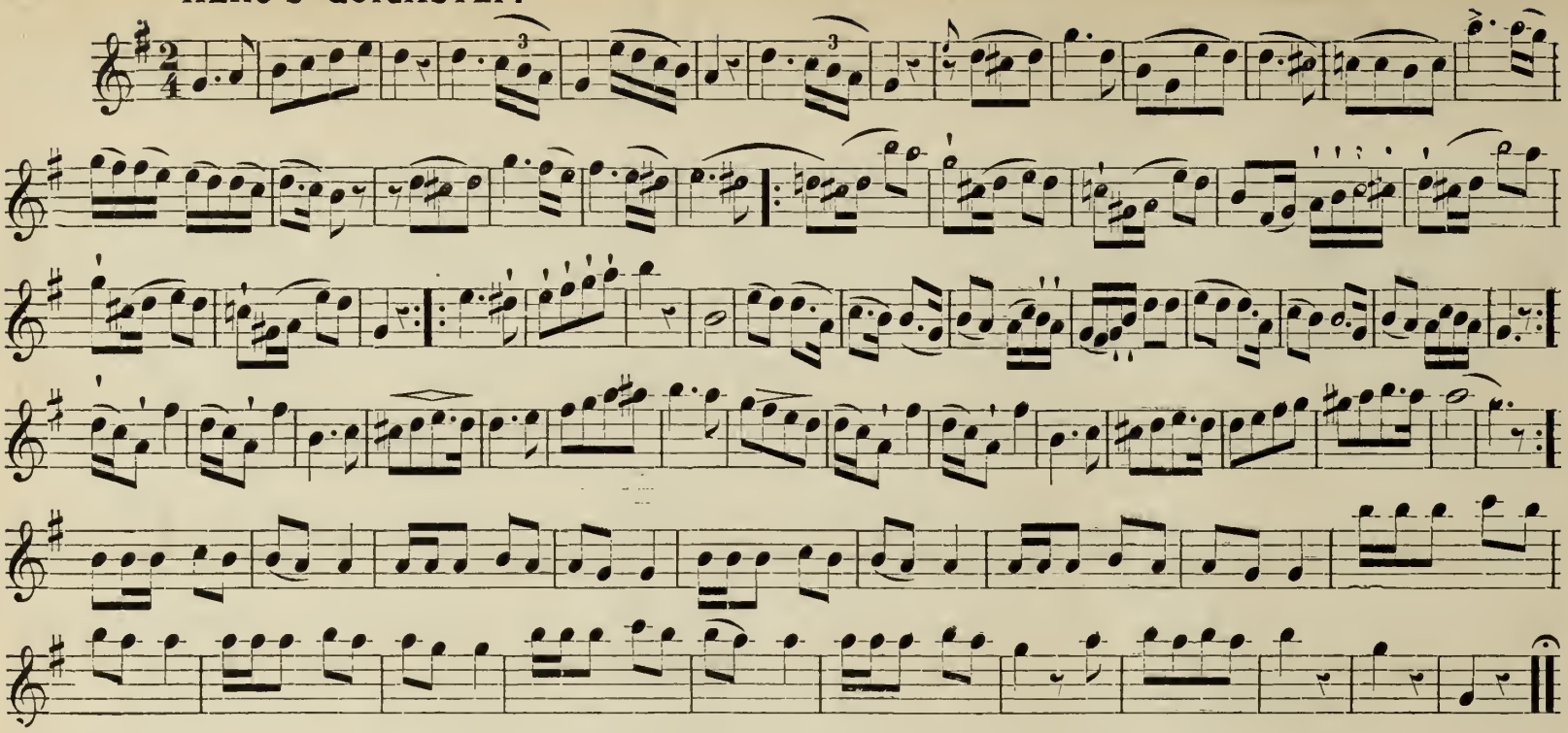
SULTAN'S POLKA.

p > *f*

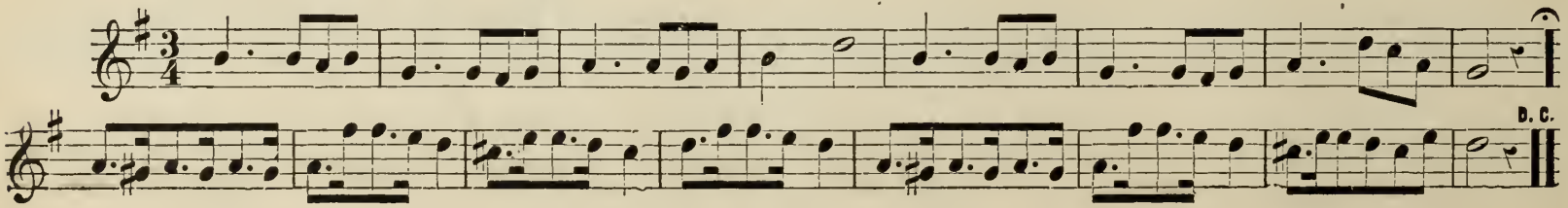
1 mo. 2 mo. *p*

>

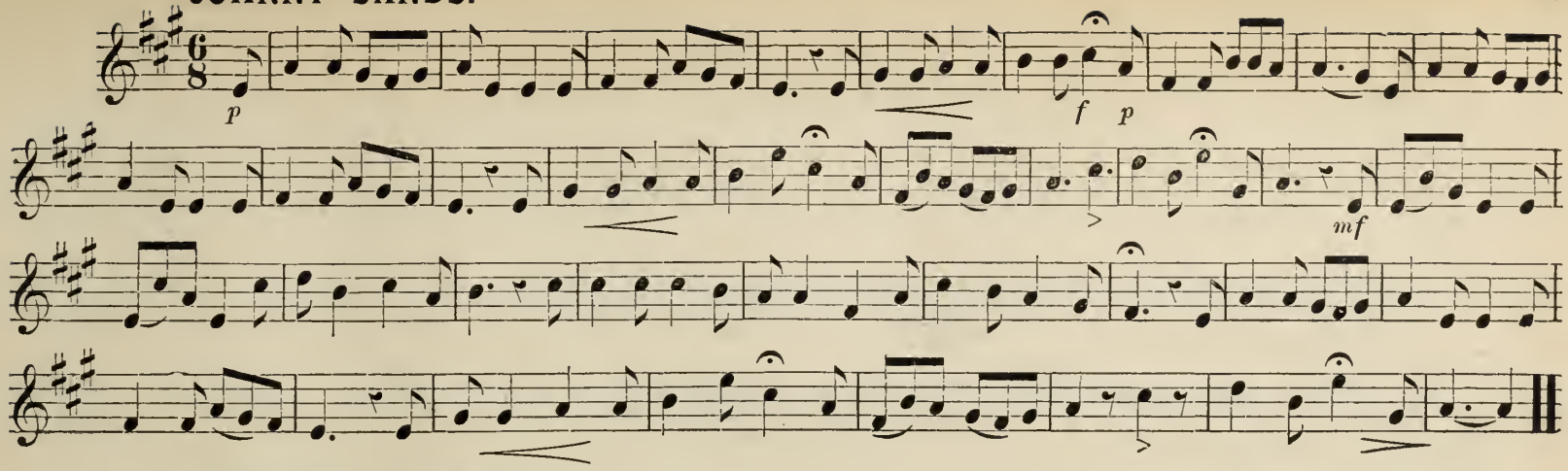
HERO'S QUICKSTEP.



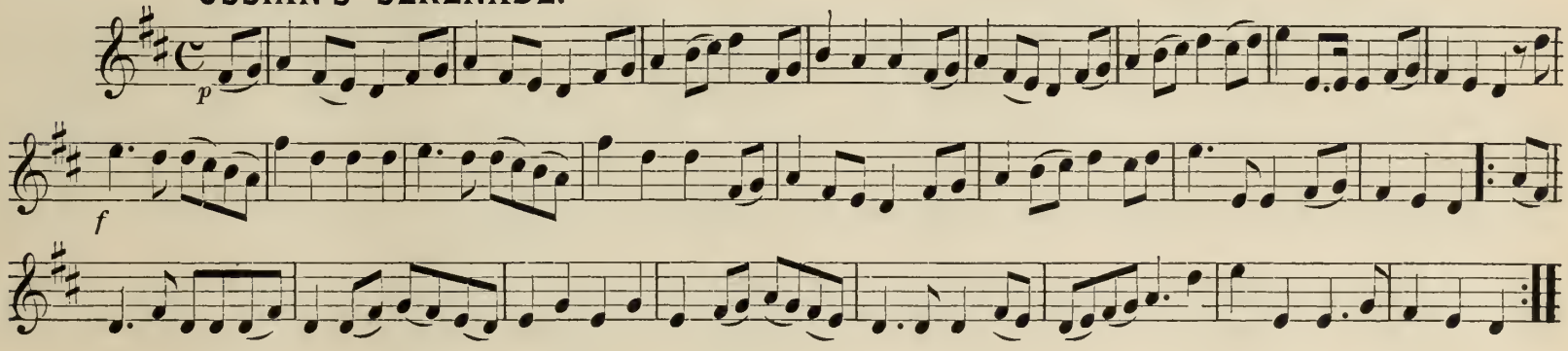
YES! THE DIE IS CAST.



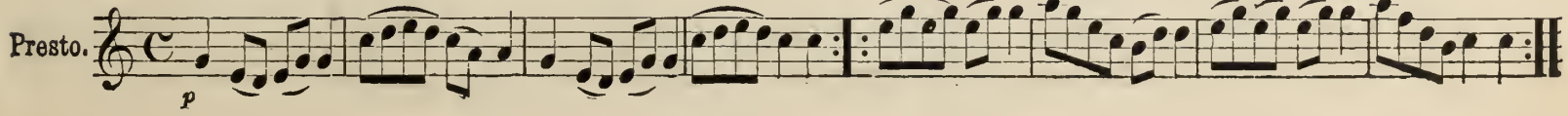
JOHNNY SANDS.



OSSIAN'S SERENADE.

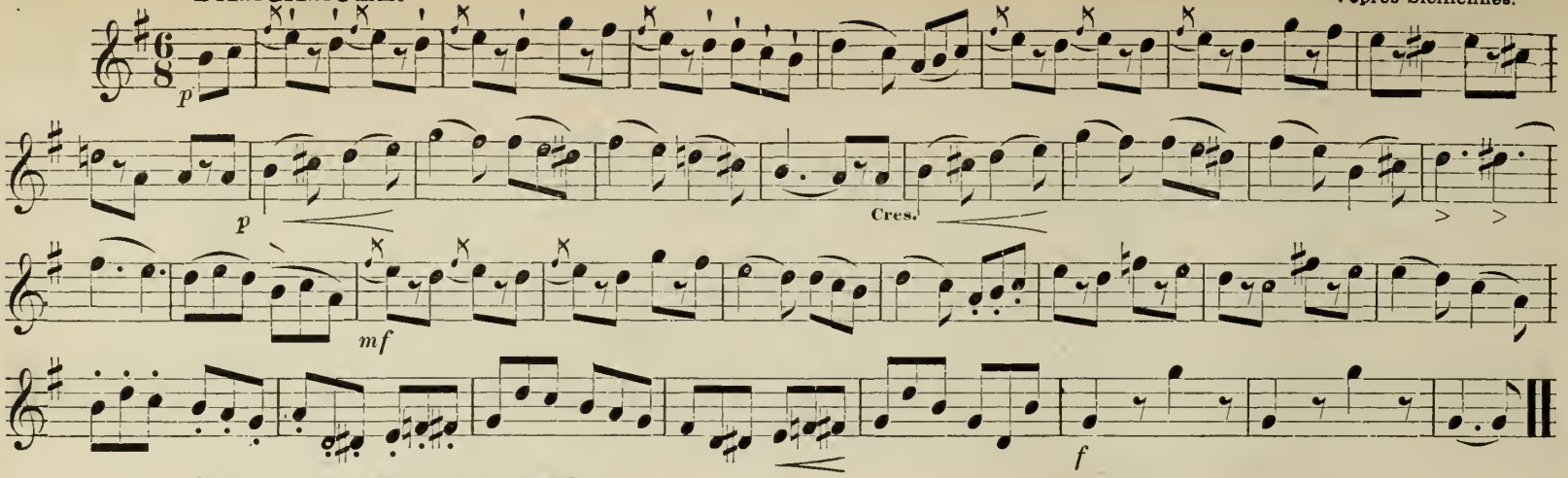


SCOTCH FLING.

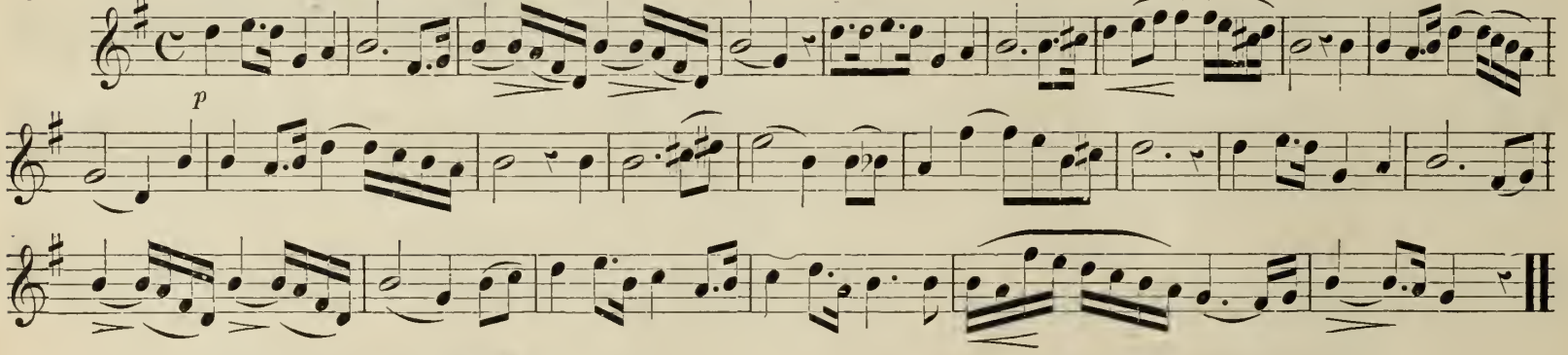


BARCAROLE.

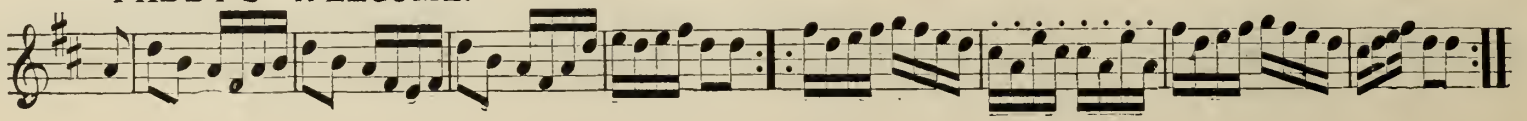
"Vêpres Siciliennes."



STILL IN MY DREAMS.



PADDY'S WELCOME.



HOW SO FAIR?

"Martha."

Dolce.

p

Piu Animato.

MISERERE. (AH! CHE LA MORTE.)

"Il Trovatore."

Dolce.

Dim.

p

Rall.

f

A tempo.

p

f

Ritard.

STRIDE LA VAMPA.

"Il Trovatore."

tr

p

f

mf

D.C.

MY PRETTY MAID.

No. 1.

Half promenade.

Right and left.

Chassez four.

Ladies change.

D.C.

GALLOP DANCE.

No. 2.

p Gallop.

mf Forward two.

f

mf

D.C.

THE "DEUCE" TO PAY.

No. 3.

Forward, and right and left to places.

Right hand across.

Balance and change places.

Forward four,---turn partners.

D.C.

COQUETTE COTILLON.

No. 4.

All balance and turn partners.

First lady to right.

Balance and turn partners.

First lady opposite; ditto to left.

Balance and turn.

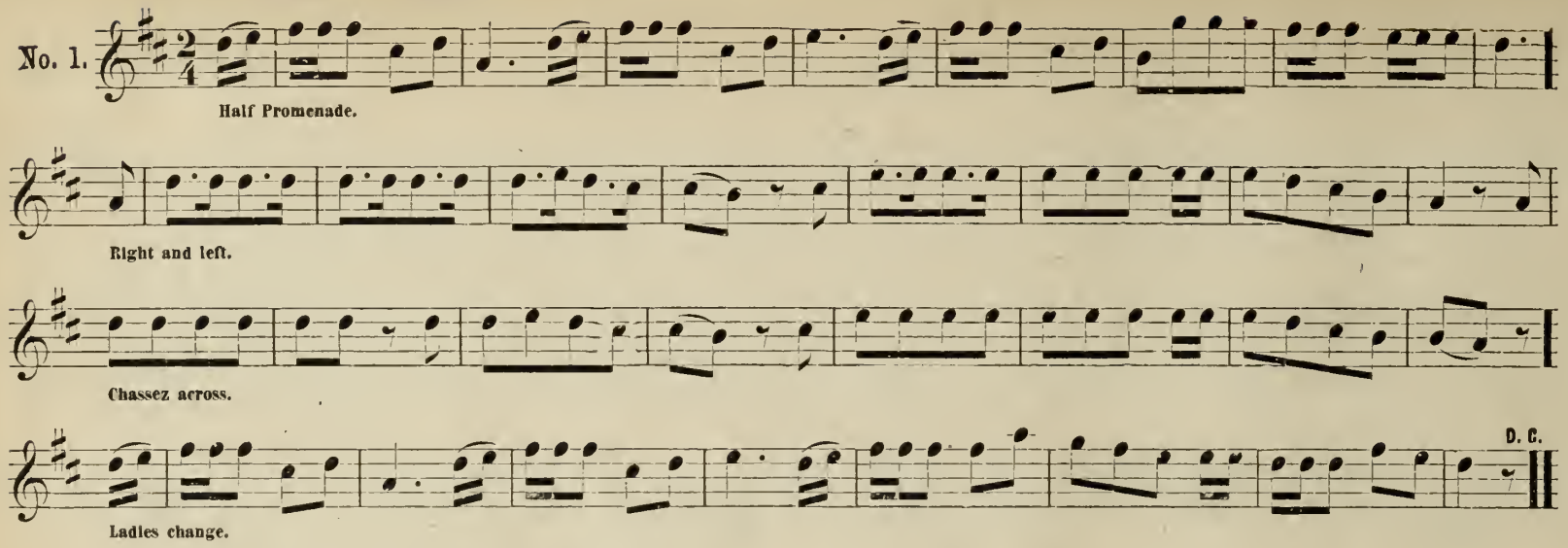
RICKETT'S REEL.

No. 5.

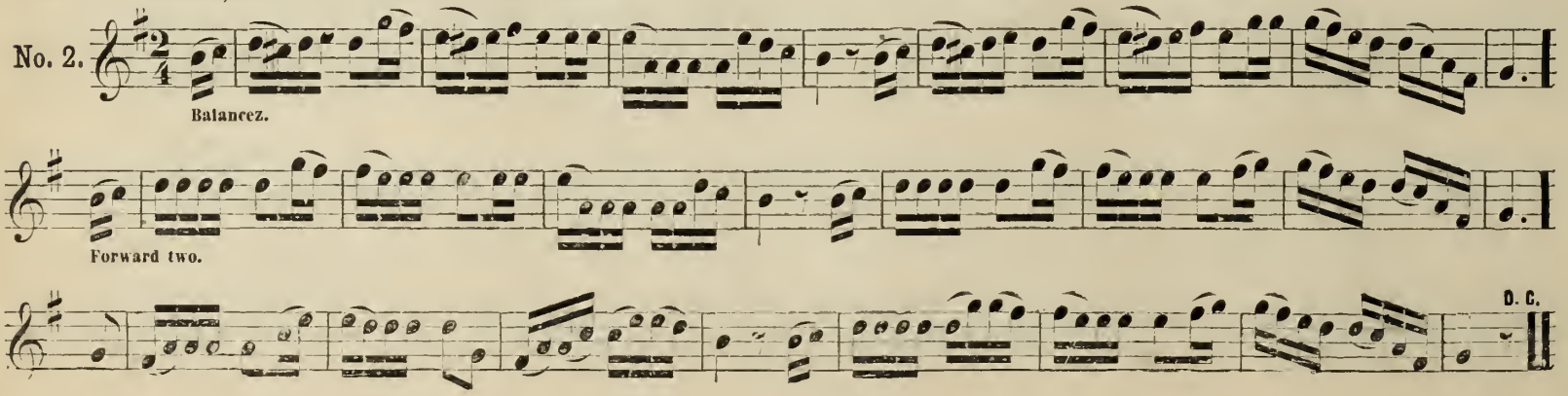
Ladies all balance to the right, all promenade. Gentlemen the same.

D.C.

LITTLE MORE CIDER.



FAR, FAR ACROSS THE SEA.



POP GOES THE WEASEL.

No. 3.

Forward four.

Right hand across.

Balancez.

f *mf* *p* D. C.

Forward and turn opposite partners.

SOCIABLE COTILLON.

No. 4.

Balancez, or Chassez.

D. C.

Forward four—change partners—Side Couples forward and change partners.

JIG COTILLON.

No. 5.

Balancez. Swing corners.

Gents to the right.

D. C.

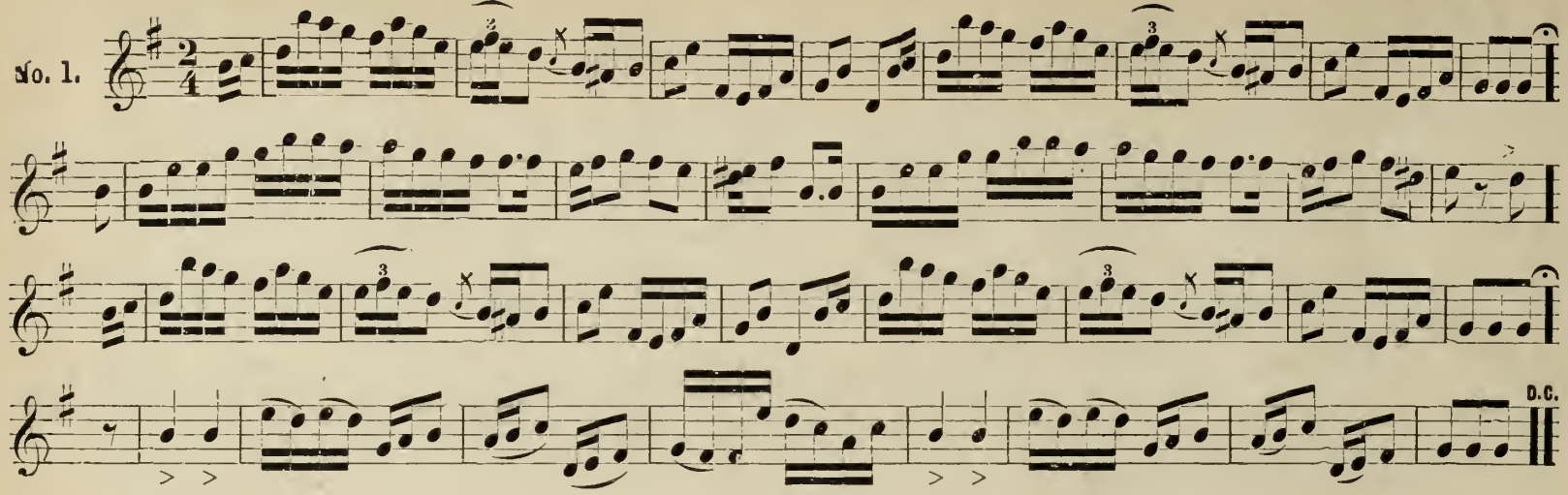
Ladies to the right.

MARSHALL SET. (POLKA QUADRILLES.)

SPRING GARDEN POLKA.

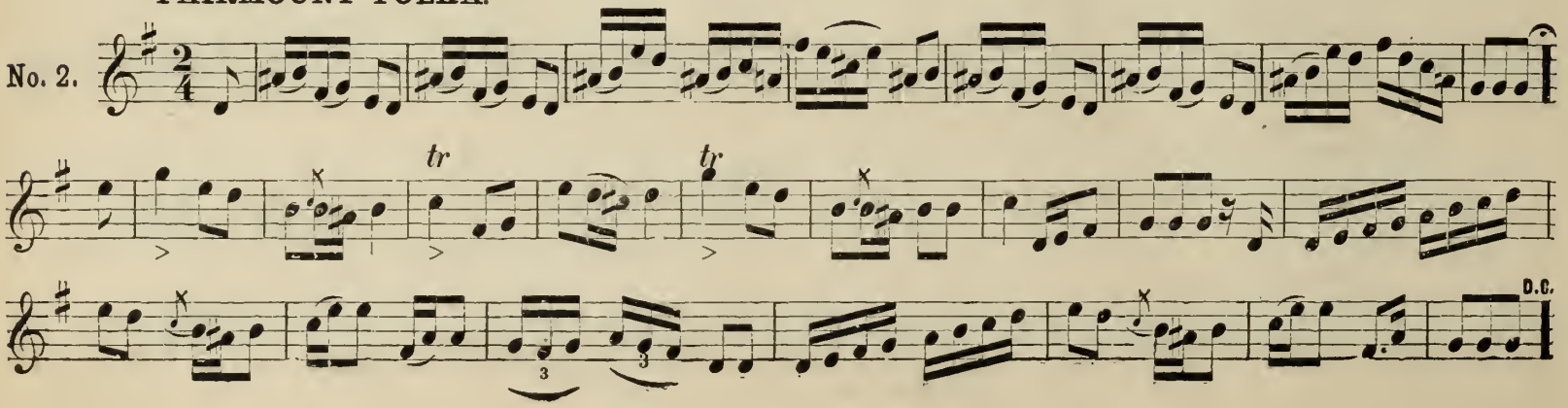
WASHINGTON COLEMAN.

No. 1.



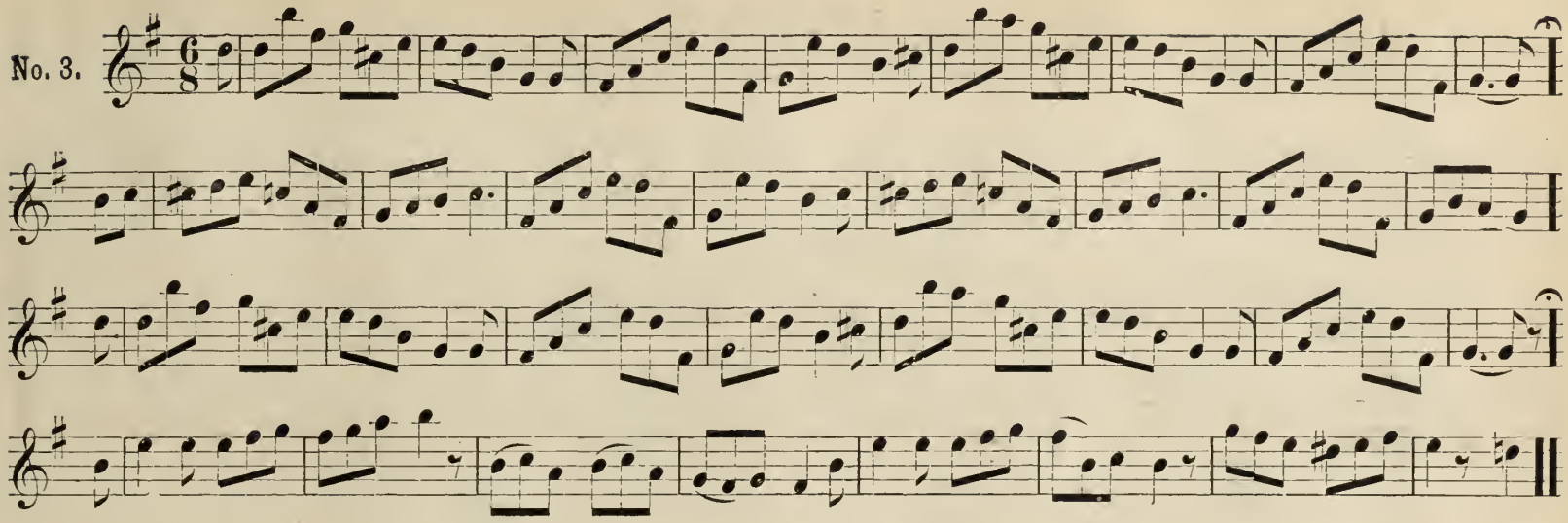
FAIRMOUNT POLKA.

No. 2.



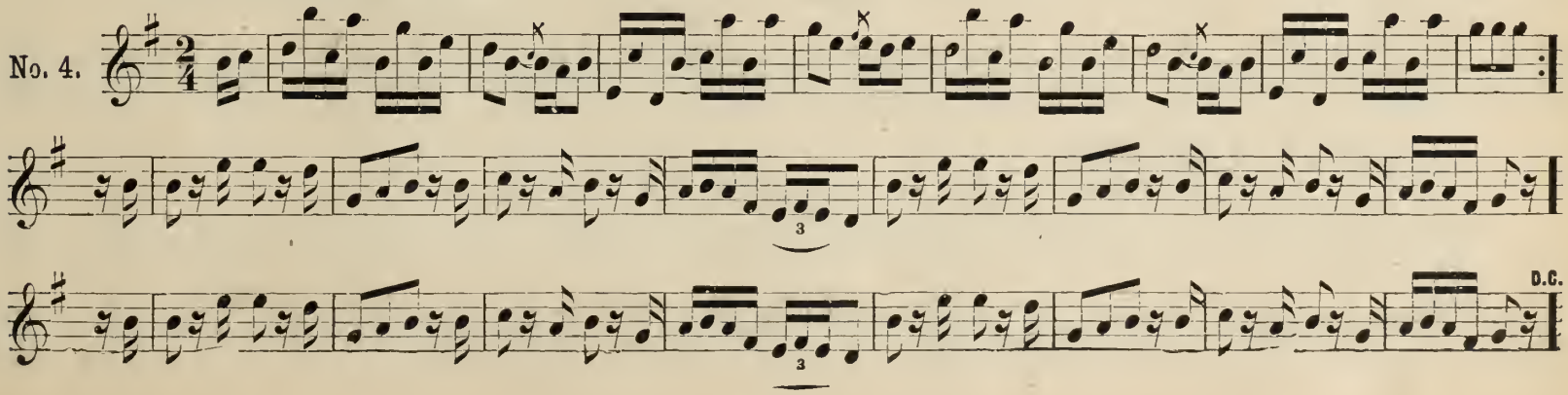
QUADRILLE POLKA.

No. 3.



SALT RIVER POLKA.

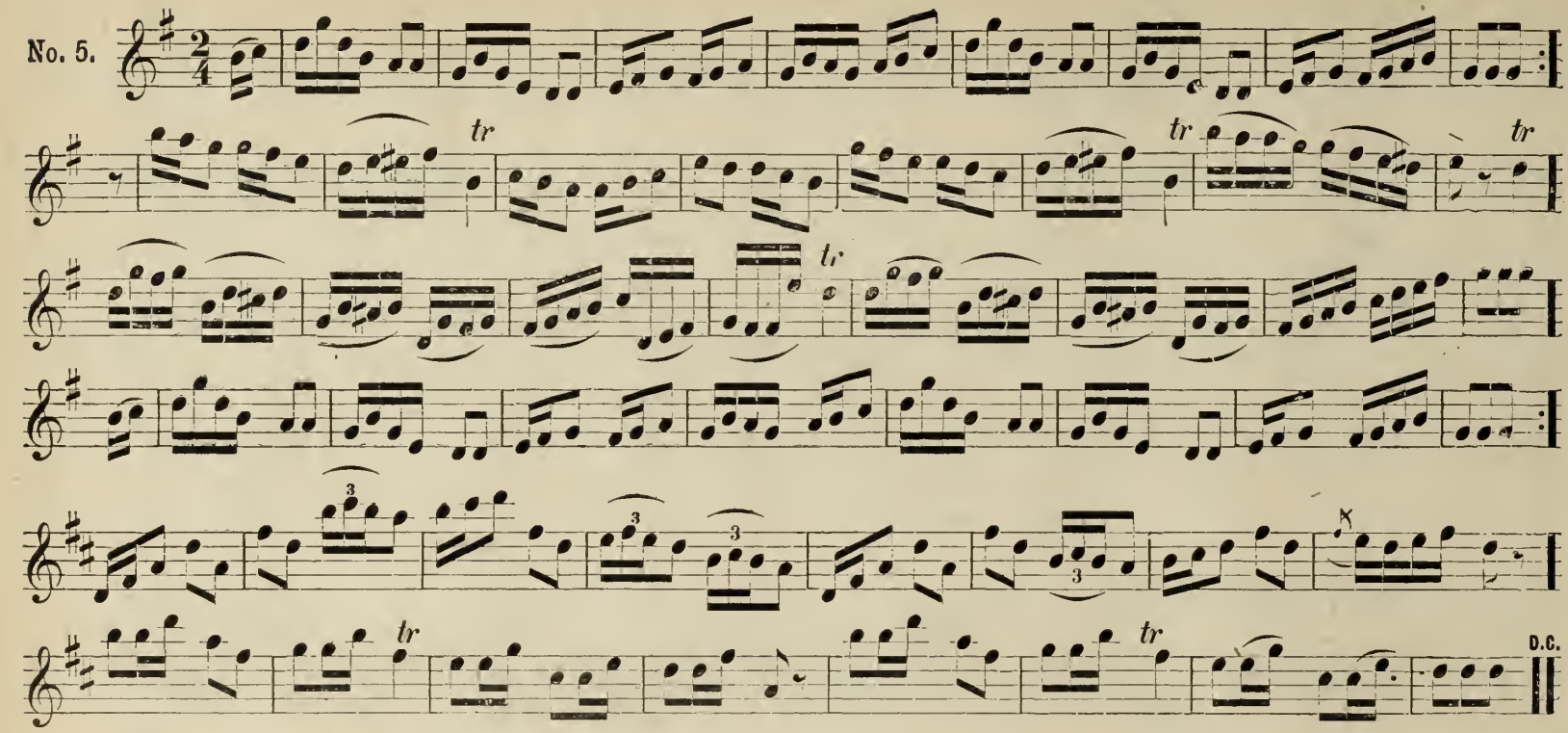
No. 4.



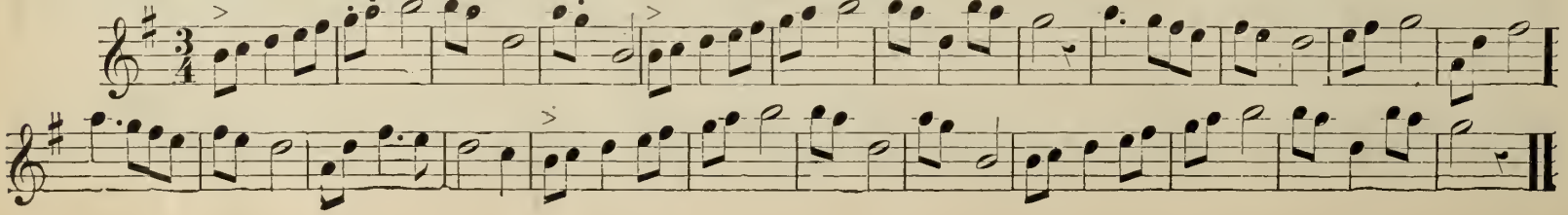
MARSHALL SET. (POLKA QUADRILLES.)

CAMPAIGN POLKA.

No. 5.



POLISH MAZOURKA.



ORION MAZOURKA.

Introduction.

J. A. RISTINE

No. 1.

f

pp

fz

pp

VENUS MAZOURKA.

Play the first strain three times.

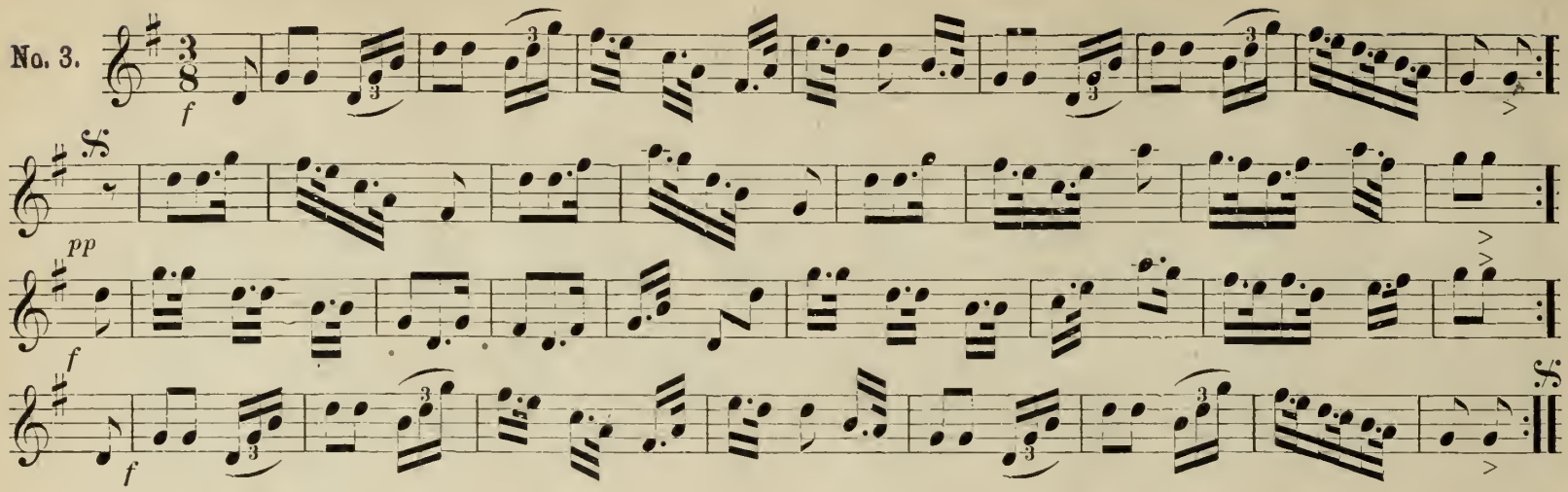
No. 2.

p

f

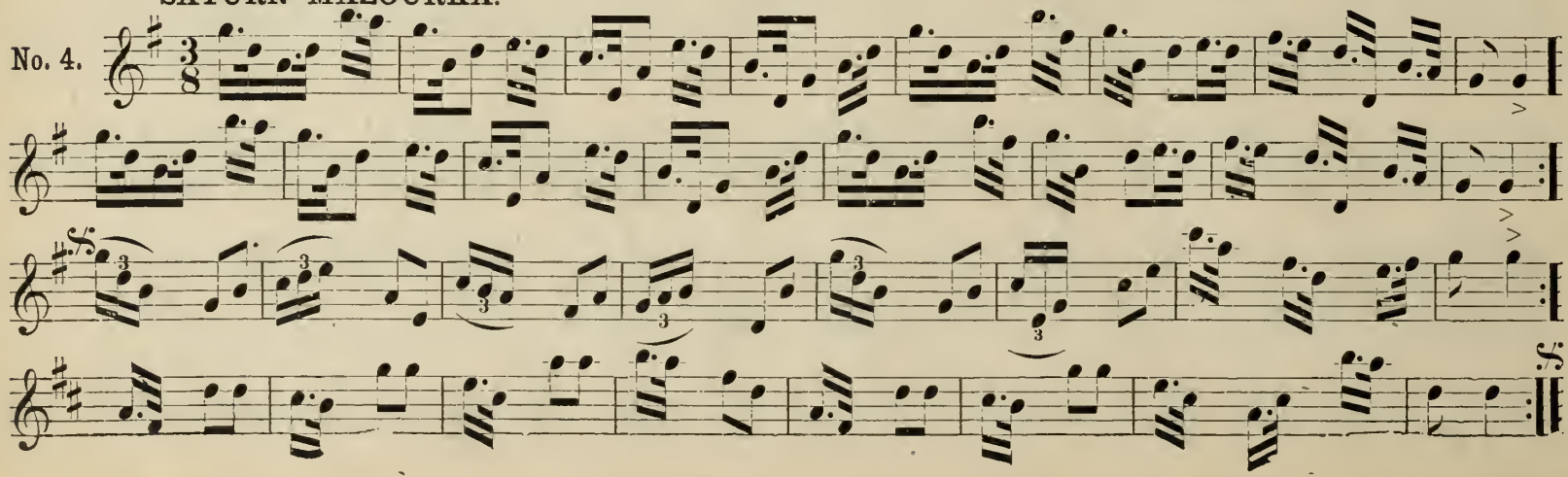
NORTH STAR MAZOURKA.

No. 3.

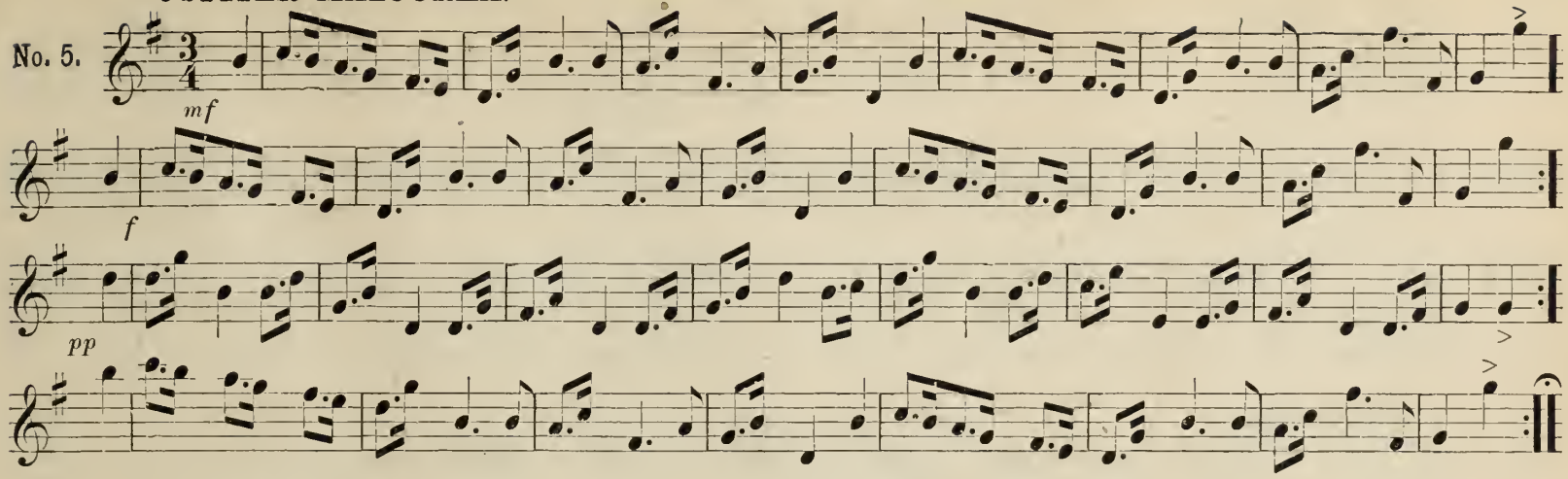


SATURN MAZOURKA.

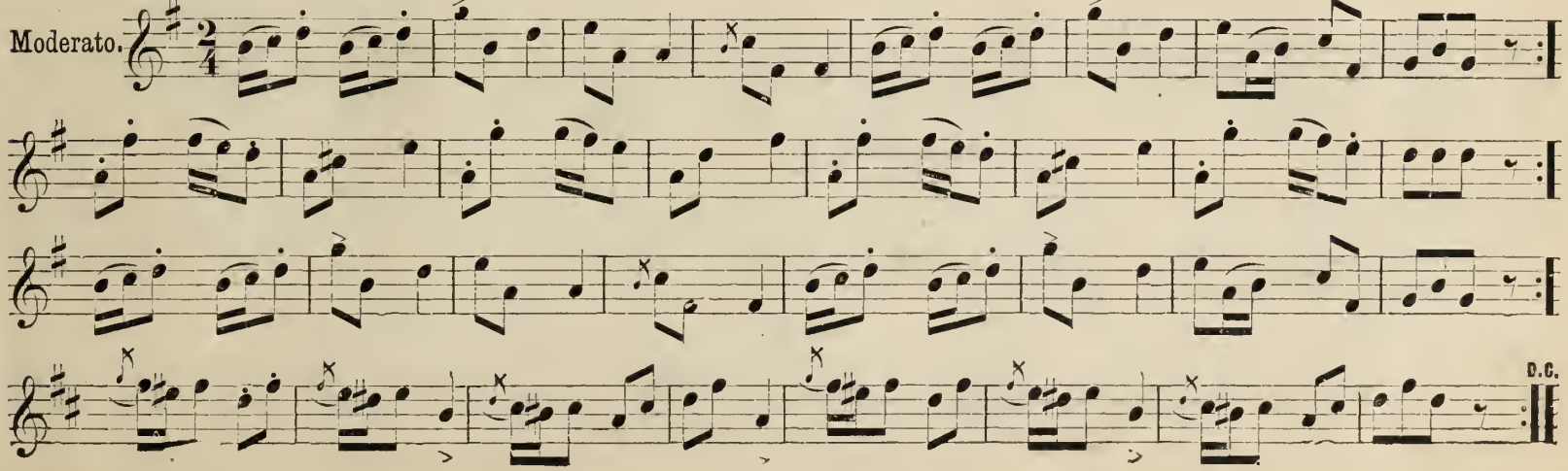
No. 4.



JUPITER MAZOURKA.



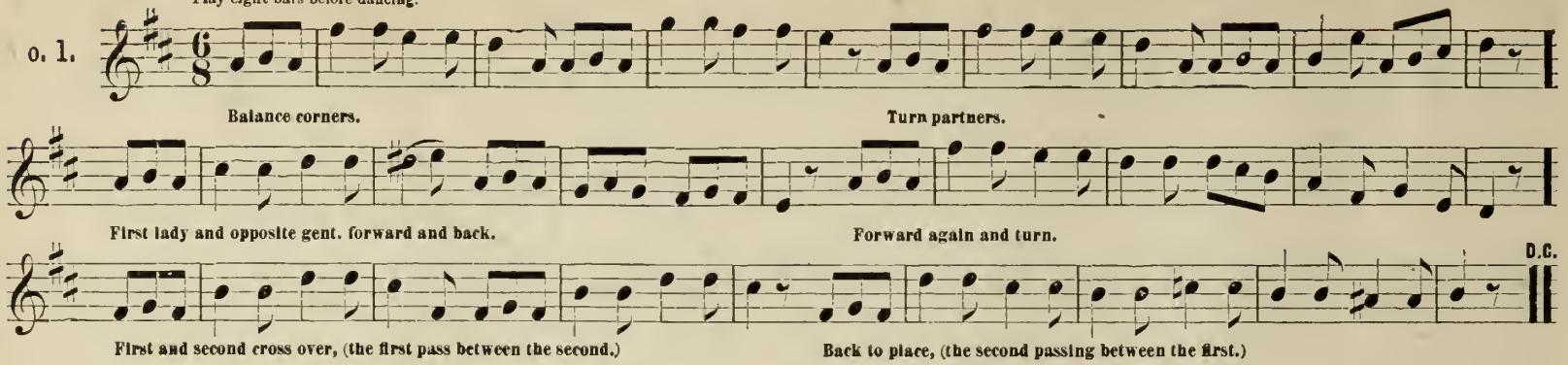
CLARA POLKA.



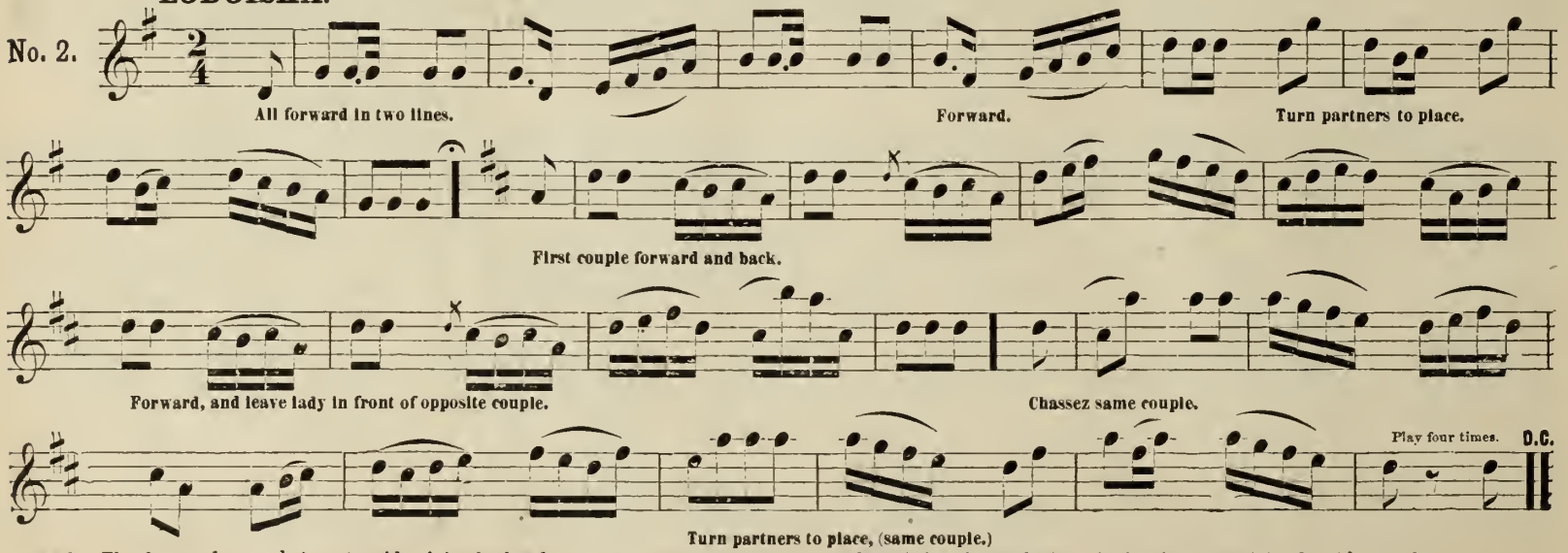
LANCER QUADRILLES.

LA DORSET.

Play eight bars before dancing.



LODOISKA.



☞ The first and second time the sides join the head couples in forming two lines. The third and fourth time the head couples join the side couples.

LA NATIVE.

No. 3.

Ladies cross right hands. Gents. take partners' left hands and promenade. Turn partners to place.

First two forward and back. Forward again, (curtsey and bow,) back to places.

Ladies cross right hands. Gents. take partners' left hands and promenade. Turn partners to place.

Next couple forward and back. Forward again, (curtsey and bow,) back to places. D.C.

LES GRACES.

No. 4.

Right and left, with same couple.

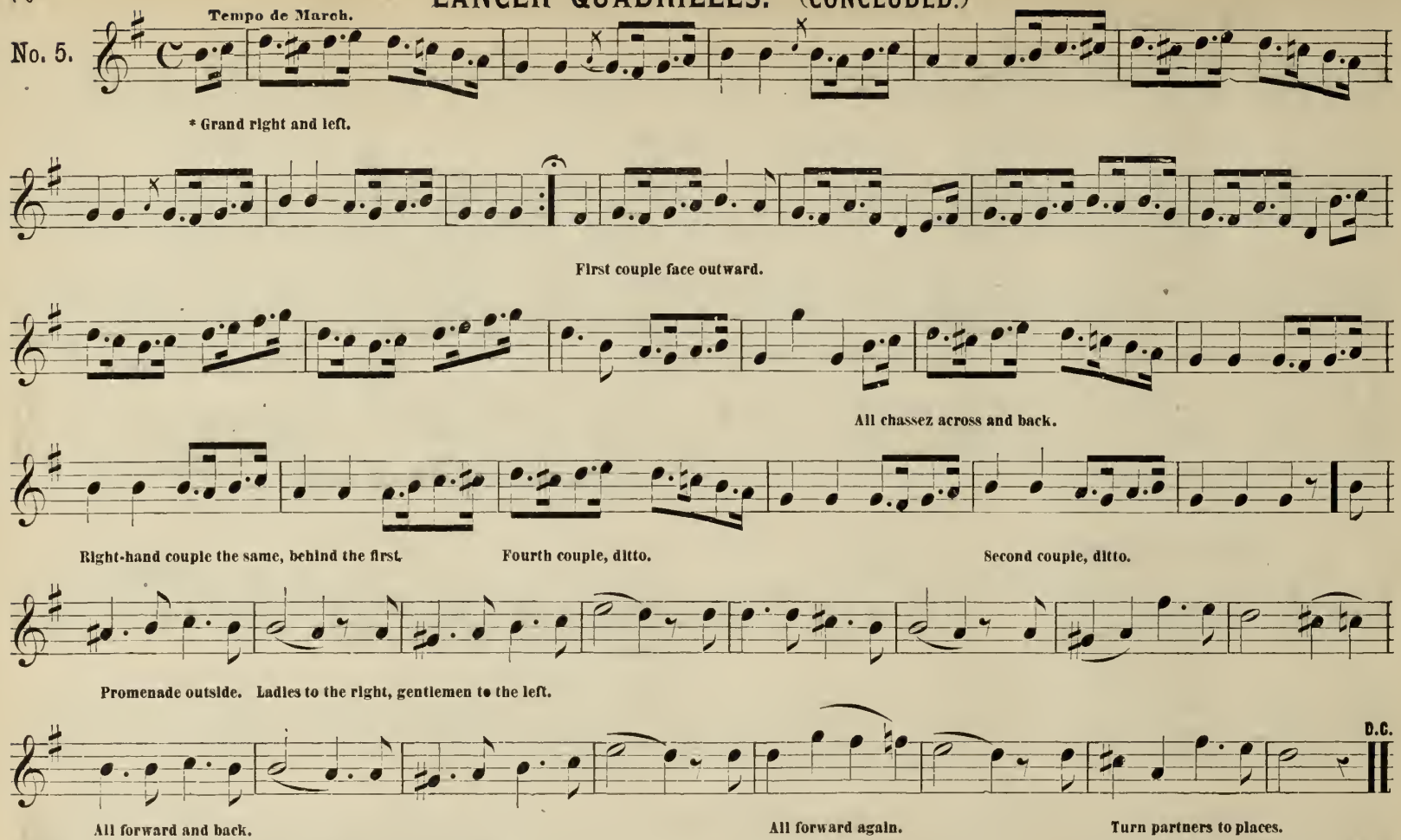
First couple lead to the right. Ritard. Curtsey and bow. A Tempo. Lead to the left.

Curtsey and bow. Ritard. A Tempo. Chassez across with the last couple. D.C.

☞ This figure is sometimes danced thus:—First four lead to the right, (curtsey and bow,) then to the left, (curtsey and bow,) chassez across, and right and left.

LANCER QUADRILLES. (CONCLUDED.)

No. 5.



* The Polka step may be used in the grand right and left.

This figure may be concluded with the Grand Square, thus:—First and third couple chassez forward while the side couples chassez open; first and third couples chassez open while the side couples chassez forward; first and third couples chassez back while the side couples chassez close; first and third couples chassez into places while the side couples chassez backward into places. The figure then commences with the second couple, then the third, then the fourth. When the said couples commence the figure, they chassez forward in the square while the first and third couples chassez open.

MY LOVE SHE'S BUT A LASSIE YET.

No. 1.

Commence the dance at the second strain.

Half promenade.

Head couples cross with right hands.

Balance and turn partners.

Ladies chain.

Play twice through D.C.

WASHING-DAY.

No. 2.

Promenade all.

First gent. forward and back.

Forward again, and bow to opposite lady.

All balance to corners and turn, each lady to the next lady's place.

(Gentlemen in rotation.)

Play four times. D.C.

CAMPBELLS ARE COMIN'.

No. 3.

All join hands in a circle, forward and back twice.

First lady and opposite gent. forward and back twice.

First couple cross over, passing between opposite couple, and return outside.

Balance to corners, and turn partners to places. D. C.

Play four times.

HAPPY FIFER.

No. 4.

All promenade to places and turn partners.

First lady to opposite gent. forward and stop. Partners the same. Turn partners to places.

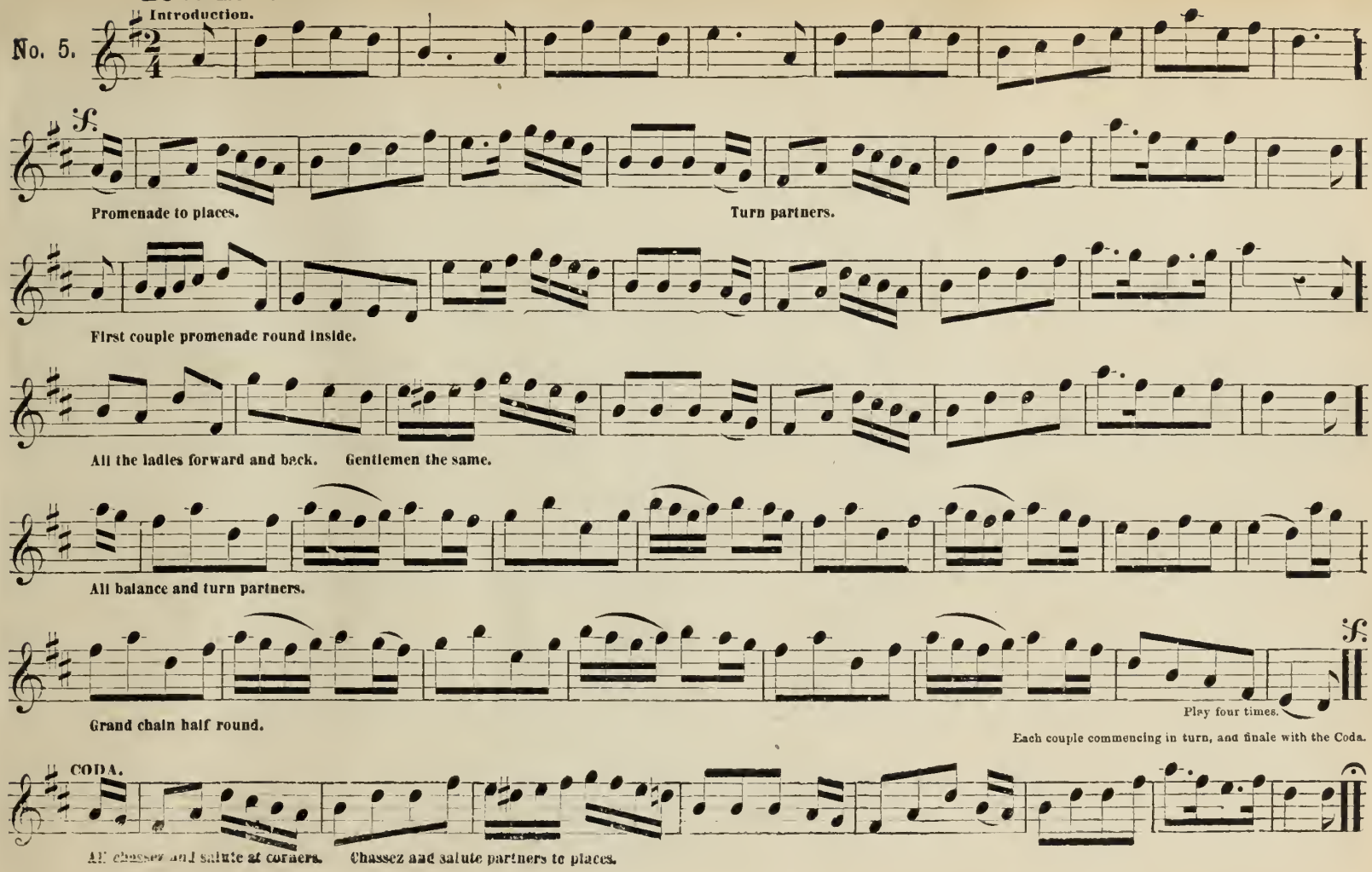
Four ladies change places to right. Gents. change places to left.

Ladies change places again to right. Gentlemen ~ ~ ~. D. C.

Play four times.

LOVELY JANE.

No. 5.



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